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Mètres (Dutch Ells).	Parisian Feet.	Prussian Feet.	Viennese Feet.	English Feet.
1	3,08	3,19	3,16	3,28
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3	9,24	9,56	9,49	9,84
4	12,31	12,74	12,65	13,12
5	15,39	15,93	15,82	16,40
6	18,47	19,12	18,98	19,69
7	21,55	22,30	22,15	22,97
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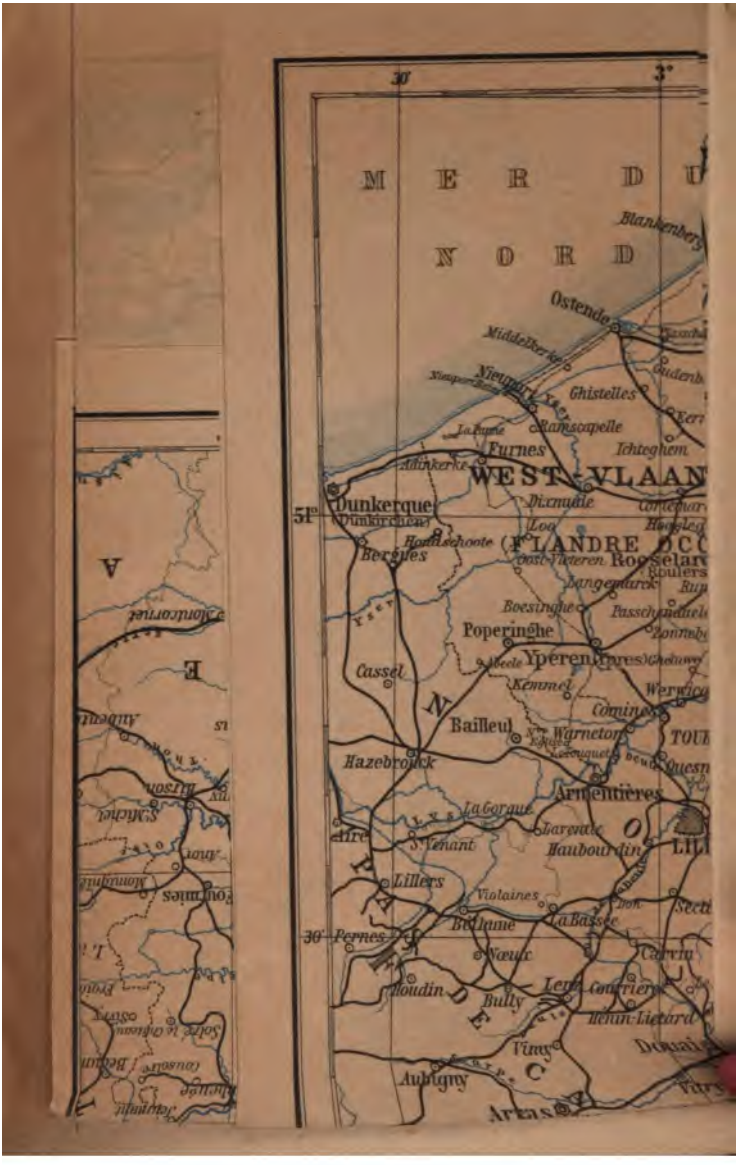
9	27,71	28,68	28,47	29,53
10	30,78	31,86	31,64	32,81
20	61,57	63,72	63,27	65,62
30	92,35	95,59	94,91	98,43
40	123,14	127,45	126,55	131,24
50	153,92	159,31	158,19	164,04
60	184,71	191,17	189,82	196,85
70	215,49	223,03	221,46	229,66
80	246,28	254,90	253,10	262,47
90	277,06	286,76	284,74	295,28
100	307,84	318,62	316,37	328,09


30'
3°
M E R D U
N O R D
Blankenberg
Ostende
Middelkerke
Nieuport
Ghistelles
Ramscapelle
Furnes
Ichteghem
Adinkerke
WEST-VLAAN
51°
Dunkerque
Dixmude
Bergues
Houtschoote
(FLANDRE OCC
Oost-Vleteren
Roosebeke
Langemarck
Boesinghe
Poperinghe
Ypern
Cassel
Kemmel
Wervicq
Comines
Bailleul
Warneton
Hazebrouck
Armentières
La Gorgue
Aire
St Venant
Haubourdin
Lillers
Violaines
La Bassée
30'
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Béthune
Nœux
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Bully
Vimy
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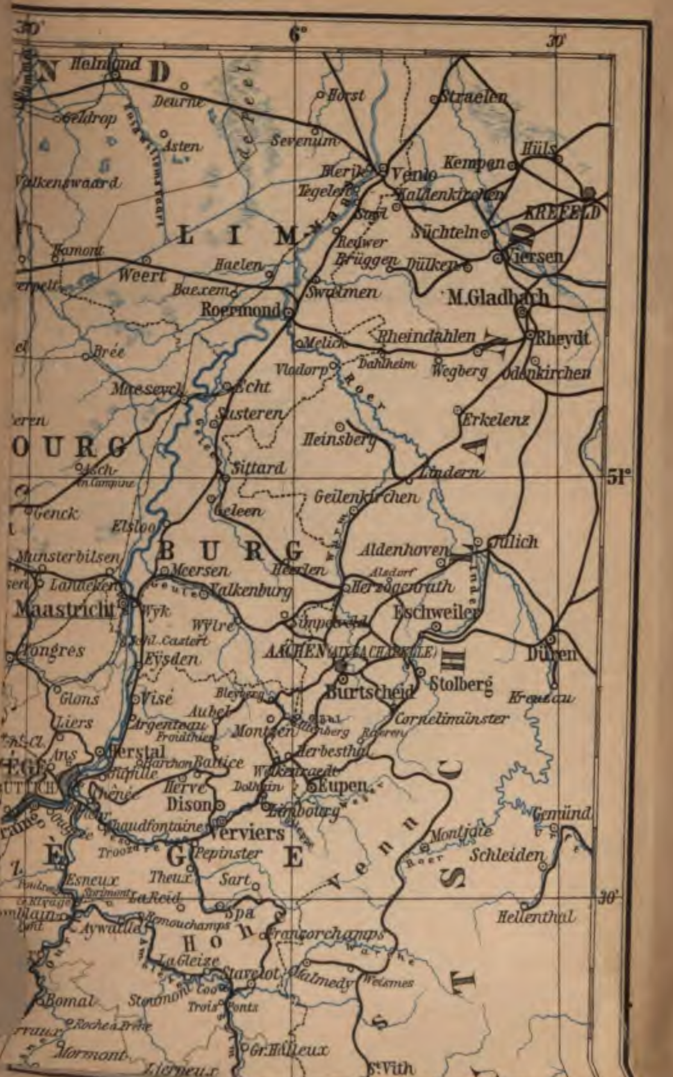
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Valkenswaard
Venlo
Kempen
Hüls
Tegelen
Kaldenkirchen
KREFELD
LIM
Süchteln
Weert
Haelen
Roermond
Baexem
Swalmen
Brüggen
Dülken
Viersen
M.Gladbach
Melick
Rheindahlen
Rheydt
Brée
Vlodorp
Dahlheim
Wegberg
Odenkirchen
Echt
Susteren
Erkelenz
Heinsberg
OURG
Sittard
Geilenkirchen
Genck
Geleen
Elsloo
BURG
Aldenhoven
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Maastricht
Wyk
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AACHEN
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Sart
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Gemünd
Esneux
Aywaille
Remouchamps
Francorchamps
Hellenthal
Stavelot
Malmedy
Weismes
Bomal
Trois Ponts
Gr.Halleux
Mormont
St.Vith

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BELGIUM AND HOLLAND

INCLUDING THE

GRAND-DUCHY OF LUXEMBOURG

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER

WITH 14 MAPS AND 22 PLANS

THIRTEENTH EDITION, REVISED AND AUGMENTED

LEIPSIC: KARL BAEDEKER, PUBLISHER.

1901

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DH16
B13
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C.3

"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

PREFACE.

THE HANDBOOK FOR BELGIUM AND HOLLAND, which is now issued for the thirteenth time and corresponds with the twenty-second German edition and the seventeenth French, is designed to assist the traveller in planning his tour and disposing of his time to the best advantage; to supply him with a few remarks on the progress of civilisation and art in these interesting countries; to render him as far as possible independent of the services of hotel-keepers, commissionnaires, guides, and other members of the same fraternity; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled almost entirely from the Editor's personal observation, and most of the country described has been repeatedly explored by him with a view to procure the latest possible information; but, as many of the data in the Handbook refer to matters that are constantly undergoing alteration, he will highly appreciate any corrections or suggestions with which travellers may favour him. Those already received, which in many instances have proved most useful, he gratefully acknowledges.

The introductory article on art was contributed by *Professor Anton Springer* (d. 1891), and was adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe* (d. 1896), author of 'The Early Flemish Painters'. Other valuable remarks on many of the principal works of art mentioned in the Handbook are also from Professor Springer's pen.

The arrangement of the pictures in some of the Belgian galleries is frequently changed; but, as a general rule, the data afforded by the Handbook will enable the traveller to dispense with the costly and often bewildering catalogues.

The MAPS and PLANS, on which the utmost care has been bestowed, will prove of material service to the traveller when threading his way through the intricacies of the curious mediæval cities of Belgium, or when entangled in the network of railways, rivers, and canals with which the Netherlands are overspread.

HEIGHTS and DISTANCES are given in English measurement. A kilomètre is approximately = $^5/_8$ Engl. mile; 8 kil. = 5 M. The POPULATIONS are stated in accordance with the most recent census.

HOTELS. The Editor has endeavoured to enumerate not only the first-class hotels, but also others of more modest pretensions, which may be safely selected by the 'voyageur en garçon', with little sacrifice of comfort and considerable saving of expenditure. The hotels which the Editor has reason to believe good of their class are distinguished by an asterisk, but he does not doubt that equal excellence may often be found in hotels that are unstarred and even unmentioned. The average charges and prices stated in the Handbook, although constantly tending to rise, will enable the traveller to form some idea of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

Abbreviations.

R. = Room, Route.	S. = South, etc.
B. = Breakfast.	E. = East, etc.
D. = Dinner.	W. = West, etc.
A. = Attendance.	M. = English mile.
L. = Light.	ft. = English foot.
S. = Supper.	r. = right.
Rfmts. = Refreshments.	l. = left.
Déj. = Déjeuner (luncheon).	hr. = hour.
N. = North, northern, etc.	c., ca. = circa, about.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and highroads generally indicates *their distance from the* starting-point of the route.

Asterisks are used as marks of commendation.

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BELGIUM.

I. Season and Plan of Tour.

The works of the painter and the architect are Belgium's great attractions; and as a large proportion of the traveller's time will therefore probably be spent in the cities and larger towns, he is recommended to select the spring or autumn in preference to the summer for his tour. At the same time, many delightful spots for spending the summer may be found on the banks of the Meuse, or in the environs of Spa.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

Ostend and Bruges	1½ day
Ghent	1 "
Courtrai, Ypres, Tournai, Mons	2½-3 "
Namur, Valley of the Meuse	1 "
Liège, Maastricht, and the Petersberg	1 - 1½ "
Louvain and Brussels	3½ "
Waterloo	1 "
Malines	½ "
Antwerp	1 - 2 "
	13 - 15 days.

The Handbook renders the services of commissionnaires and guides entirely superfluous (half-a-day 2-4, whole day 4-7½ fr.), and the traveller is particularly cautioned against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

MONEY. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, and Italy. One franc, 100 centimes, 80 German pfennigs, 50 Austrian kreuzers, 48 Dutch cents, 20 American cents, and 9¾ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are French Napoleons (20 fr.) in gold; 5, 2½, 1, ½, and ⅕ fr. pieces in silver; 20, 10, 5 c. in nickel. Swiss coins with the sitting figure of Helvetia, Belgian coins with the head of Leopold I. (except the 5 fr. pieces), French coins issued before 1861, Italian coins (except the 5 fr. pieces), Spanish, Roumanian, Greek, and Papal coins should be refused. English and French banknotes and English gold are received at all the principal towns, hotels, and railway-stations at their full value

(1*l.* = 25 fr.). Belgian notes from 20 to 1000 fr. are current in all parts of Belgium, but do not realise their full value in France or elsewhere. English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realise a favourable exchange, and as, if lost, their value is recoverable. Money should not be changed except at the shops of the larger and more respectable money-changers; the small dealers seldom give the due rate of exchange.

Expenses. Hotel-expenses need not exceed 10-15 fr. per day; the fees payable at picture-galleries, museums, and churches amount to 3-4 fr. per day, and travelling expenses to 8-10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25-30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom House.

Passports are now dispensed with in Belgium, but they are frequently useful in proving the traveller's identity, procuring admission to collections, and in obtaining delivery of registered letters.

Foreign Office passports may be obtained in London through Buss, 440 West Strand; E. Stanford, 26 Cockspur St., Charing Cross; W. J. Adams, 59 Fleet St.; or C. Smith & Son, 63 Charing Cross (charge 2*s.*; agent's fee 1*s.* 6*d.*).

Custom House formalities are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. In crossing a frontier even the smaller articles of luggage usually kept in the railway-carriage have to be submitted to inspection. The traveller is usually allowed a small supply of tobacco or cigars for personal use duty free, but he should declare it to the custom-house officers.

IV. Hotels.

Hotels of the first class are somewhat expensive at Brussels and the principal Belgian watering-places, but in most other parts of the country they will be found cheaper than in England. The average charges are as follows: bedroom 4-6 fr. (double-bed usually much cheaper for two pers. than two single beds), coffee and rolls $1\frac{1}{2}$-2 fr., dinner 4-8 fr. The table d'hôte dinner at Brussels, Antwerp, Ghent, Ostend, and Spa is usually served about 6 p.m., at all other towns about 12.30 or 1 p.m. Pale ale and stout are frequently ordered at dinner ($1\frac{1}{2}$-2 fr. per bottle, half-bottle $\frac{3}{4}$-$1\frac{1}{4}$ fr.).

The charges at hotels of the second class are much lower (bedroom $1\frac{1}{2}$-4, breakfast 1-$1\frac{1}{4}$, dinner 2-$3\frac{1}{2}$ fr.), while the accommodation is sometimes quite as good, though less pretending. Gentlemen may sometimes find comfortable quarters at the tavernes (p. xiii); while for ladies travelling alone the pensions are convenient.

It is always prudent, even at the best hotels, to enquire the prices in advance and to stipulate that the charge for a bedroom includes light and attendance.

The charge for the use of a HOTEL OMNIBUS is usually 3/4-1 fr. In the smaller towns the hotels generally have no omnibuses; cab 1-1½ fr., including luggage. The demands of *Commissionnaires*, or porters, for the transport of luggage are apt to be exorbitant, unless a previous agreement has been made.

The following is a reasonably liberal scale of gratuities, in the larger hotels: head-waiter ½ fr. per day for each person; femme-de-chambre, 3-4 days 1 fr., a week 2 fr.; domestique or boots, 25-30 c. per day. A tip may also be given to the portier if he have rendered any special services. When attendance is charged in the bill, the gratuities should be proportionally reduced.

V. Restaurants, Cafés, Confectioners.

The fashionable RESTAURANTS at Brussels, Antwerp, Spa, and Ostend resemble those of Paris. As a general rule, in dining *à la carte*, one 'portion' will be found sufficient for two persons or two portions for three persons; the waiter will advise. A solitary traveller is recommended to dine *à prix fixe* (déj. from 3, D. from 5 fr.). Not less than 50 c. is expected as a gratuity by the waiter.

The less pretentious TAVERNES, somewhat resembling the Italian trattorie, are recommended, especially for gentlemen. Between 11 a.m. and 2 p.m., and between 6 and 8 p.m., the bill-of-fare usually contains a selection of *plats du jour*, at prices ranging from 3/4 to 1½ fr. Soup usually costs 40-50 c. and cheese the same. Many tavernes also provide meals *à prix fixe*. Beer is usually drunk at these establishments; at some wine may be ordered by the glass. The arithmetic of the waiters is not invariably faultless. Gratuity 15-30 c.

In addition to the tavernes, which close at a comparatively early hour in the evening, most Belgian towns contain numerous BEER HOUSES, where cold meat, etc., and German beer of various kinds may be obtained. A large glass of beer *(un demi)* costs 35-40 c.; small glass *(un quart)* 20-30. — The local Belgian beers are sold in the ESTAMINETS, which are mainly patronized by the humbler classes. The characteristic varieties are, at Brussels, *Lambic*, an old and strong beer sold on draught or in bottle *(Lambic Gueuze)*, and *Faro*, a light-coloured beer with a slightly bitter flavour; at Antwerp, *Orge;* at Louvain, *Wilbeer*, a sweetish, insipid beverage; and at Ghent, *Uitzet*, which is strong and somewhat better.

The Belgian CAFÉS closely resemble those of Paris. They are most frequented about midday and in the evening. Coffee, liqueurs, and beers are the beverages offered here. Gratuity 5-10 c. — At the CONFECTIONERS' *(pâtisseries)* ices and liqueurs of numerous kinds, and occasionally beer may be obtained.

Newspapers *(Journaux)*. The chief cafés are usually supplied with the Brussels newspapers and the chief Paris journals; English papers are rare. The principal Brussels journals are *L'Indépendance*, *Le Petit Bleu*, *L'Etoile Belge*, *La Gazette*, *La Chronique* (all liberal), *Le Courrier de Bruxelles*, *Le Patriote*, *Le Petit Belge* (clerical), and *Le Peuple* (socialist). At Antwerp the leading papers are *Le Précurseur*, *Le Matin*, De Nieuwe Gazet (liberal), *La Métropole*, *De Gazet van Antwerpen* (clerical), and De Werker (socialist).

VI. Language.

The population of Belgium is mainly divided between two chief races: the *Walloons*, almost exclusively confined to the basin of the Meuse or Maas, and the *Flemings* (about five-eighths of the whole), in the basin of the Scheldt.

The boundary between the Walloon and Flemish languages is a fairly straight line drawn from Liège southwards past Brussels to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line.†

In spite of the efforts of the Flemish population (p. xv), FRENCH is still the language of the government, the army, of most of the newspapers, of public traffic, of scientific literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The WALLOON language, which resembles a very corrupt dialect of French, or *rouchi français* as it is termed by the French, is an early French (Romanic) patois, with Celtic and Teutonic elements, occurring occasionally in ancient documents and poems, and not entirely without its literature, but almost as unintelligible to a Frenchman as Flemish is to a German. The learned Florentine *Guicciardini* (d. 1589), who as Tuscan ambassador resided for several years in the Netherlands, describes the Walloon language, in his *Descriptio totius Belgii*, as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam et Belgicam positi, corruptus valde et perabsurdus*'. The following popular rhymes from the '*Almanach par maître Mathieu Laensbergh*' will serve as a specimen of the language:

JANUARY:

Il gna pu d'broûli ki d'poussir.	Il y a plus de boue que de poussière.

FEBRUARY:

Li chôd' sop' so on vi stoumak,	La chaude soupe sur un vieil estomac,
So n'freut pai, on bon spet cazak,	Dans un pays froid une bonne épaisse casaque,
Ni ferit nin pu d'bin ki l'solo,	Ne ferait pas plus de bien que le soleil,
Si voléf' lûr on po sor no.	S'il voulait luire un peu sur nous.

APRIL:

C'est l'usège dist-on d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumî d'avri:	L'un et l'autre le premier d'avril:
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dè mon si on ce reie, ci n'est k' de gros des din.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'tromp', on s'dispoïe al tournaïe:	On se trompe, on se dépouille tour à tour:
C'est l'prumî d'avri tot' l'annaïe!	C'est le prem. d'avril toute l'année.

† *Of the total population of 6,069,321 in 1891, 2,744,293 spoke Flemish only; 2,485,072 French only; 700,519 Flemish and French; 33,926 German*

The FLEMISH language differs but slightly from the Dutch, both being branches of the lower German language. In the middle ages they formed but one tongue, and even at the present day the Flemish spoken language differs no more from the Dutch than some German dialects do from each other, while the written languages are almost identical, especially since about 1864, when the Flemish writers ceased to use certain unimportant orthographical peculiarities that had previously distinguished the languages. Flemish, although a rich and expressive language, cannot be called a highly-cultivated tongue, being spoken by the uneducated classes only, and possessing but little original literature. Centuries of Spanish, Austrian, and French domination have left the Flemish language unaltered for the simple reason that it was never used as a written language, except for catechisms, prayer-books, legends, etc., for the use of the lower classes. Since the year 1840, at the instigation of *J. F. Willems* (d. 1846), *Ph. Blommaert* (d. 1871), *Van Ryswyck* (d. 1849), *Hendrik Conscience* (d. 1883), *Em. Hiel* (1834-99), *Max Rooses*, *Pol de Mont*, and others, numerous scholars and societies have zealously striven to procure the introduction of Flemish into the higher political and social circles, and the 'Flemish movement' (*'Vlaamsche Beweging'*) is powerful to this day. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent, in 1883 the use of the Flemish speech was re-introduced into the middle-class schools of the Flemish provinces, and in 1888 a knowledge of Flemish was made obligatory for military officers; but the fact remains unchanged, that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the English i in time (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *ae* like ah, *ou* as in the English word *hour*, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*, and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with every one with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

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only; 58,059 German and French; 7195 Flemish and German; 36,185 Flemish, French, and German; and 4972 other languages only.

VII. Churches, Picture Galleries, and Theatres.

The Churches (Roman Catholic) are usually open all day, with *the exception* of the midday hours 12 to 2 or 3, but in the afternoon *the visitor must* sometimes apply to the sacristan. If the architecture *or the* pulpit be the chief object of interest it may be inspected in the *forenoon*, but when pictures are to be seen the attendance of the *sacristan* is necessary, as they are often covered with curtains or *concealed* in side-chapels. The best times in this case are 11-12 *and the* afternoon when there is no service. Fee for one person *1/4-1 fr.*, and for a party more in proportion. In most churches *the fees* are fixed by tariff, but here also a fee to the sacristan is occasionally expected.

The great Picture Galleries and other public Collections *are generally* open gratis at fixed hours, but in certain towns a *trifling fee* for admission (1/4-1 fr.) is sometimes charged. For ad*mission* to town-halls and similar sights the fee is usually about the *same*. In visiting a private collection a single traveller is expected *to give* a gratuity of about 2 fr.

The chief Theatres resemble those of Paris in their general ar*rangements*. When ladies are of the party seats should be secured *in the boxes, fauteuils d'orchestre, or stalles d'orchestre*; for gentlemen *the stalles des premières loges or stalles de galerie* are also recom*mended*. Places should be secured beforehand ('en location'). *Gentlemen* usually wear their hats until the curtain rises.

VIII. Railways. Steam Tramways.

The most trustworthy time-tables are contained in the '*Guide officiel des voyageurs sur tous les chemins de fer belges*' or '*Officiele Belgische voor- of de belgische Spoorwegen*' published monthly, and sold at all railway-stations (30 c.). — Greenwich (W. Europe) time is used throughout in Belgium (not in Luxemburg), and compared with the 'Mid Europe' time introduced in Germany, clocks are 1 hr. *later*. The reckoning of time from 1 to 24 o'clock has been officially introduced on the Belgian railways; thus 13 o'cl. corresponds to our 1 p.m., 20 to 8 p.m., 0.10 to 12.10 a.m., etc.

The fares on the Belgian lines per Engl. M. are now a little over 1½ c. for the second, and a little over 1 c. for the third class; ex*press* fares are the same. On all the Belgian State railways first-*class* carriages were abolished in 1889, except in international through trains, their place being taken by Voitures de Luxe in *some* of the main line trains (marked 'Lx' in the time-tables). Holders *of* second-class tickets using these carriages pay an extra fare of *1½ c.* per kilometre (about 0 c. per Eng. M.; paid on board the train), *holders* of first-class tickets from abroad pay 2 c. per kilometre. — *Return* tickets are issued at a reduction of 20 per cent., and are *valid* for 2 days (or for 3-11 inclusive on Sat., Sun., holidays, or

the eves of holidays), but do not permit of breaking the journey. *Circular Tour Tickets* (155 M. or upwards; valid for 30 days) and *Fortnightly Tickets* (40 or 23 fr.), valid on all the Belgian railways, are issued (see the Guide Officiel). No one is allowed on the platforms without either a railway-ticket or a platform-ticket (10 c.). — The guard is called *Garde*, *Conducteur*, or (Flemish) *Wachter*.

Luggage must be booked and paid for separately. On most of the international through-routes 56 lbs. are free, but on the inland routes the cost of its transport not unfrequently amounts to as much as a second or third class fare. On the Belgian State Railways the charge is 6 c. per 100 kilogrammes per kilomètre, with a minimum of 50 c.; fractions of 10 kilogrammes are treated as 10. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage-van. Trunks over 56 lbs. in weight, however, must be booked, and should be at the office at least 1/4 hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. An advantage peculiar to the Belgian railways is that, in the case of the inland traffic, luggage may always be forwarded by passenger-train whether the sender takes a personal ticket for the journey or not. Luggage may be insured at a charge of 10 c. per 100 fr. of the value. At most stations there is a left-luggage office, where a charge of 10 c. per day is made for one or two packages and 5 c. per day for each additional article.

There are Refreshment Rooms *(Buffets-Restaurants)* at a few of the Belgian stations only. The *Buvettes* at some of the smaller stations are very unpretending.

Steam Tramways *(Chemins de Fer Vicinaux; Flem. Buurtspoorwege)*. Belgium possesses a wide-spread system of steam and electric tramways, which serve not only the environs of the larger towns, but also many of the remote country-districts. In 1899 experiments in running railway-trains by electricity were made on the lines between Antwerp and Lierre (p. 189) and between Antwerp and Cappellen (p. 186).

IX. Cycling.

Cycling is a popular amusement in Belgium, where cyclists are admitted to all streets and roads. The roads are often poor, but in many cases cinder-paths are provided for cylists. A customs duty of 10 per cent on the value is charged on cycles entering Belgium accompanied by their owners, but the amount is refunded on the production of the official receipt on leaving the country. Members of the *Cyclists' Touring Club* (47 Victoria St., London, S.W.) or of other clubs having special agreements with the Belgian government obtain duty-free admission for their machines on conditions to be learned from the club-secretaries. The members of the C.T.C. enjoy

all the privileges of the *Touring Club de Belgique* on presentation of their membership tickets. Each cycle in Belgium must be provided with a break, a bell or horn, and a lamp. The maximum speed allowed in towns or villages is 6 M. per hour, on country-roads 18 M. per hour. English riders should remember that the rule of the road in Belgium is the reverse of that in England: keep to the right on meeting, to the left on overtaking another vehicle.

Cyclists travelling by rail must procure a ticket for their machines at the luggage-office (between any two stations in Belgium 70 c., to a foreign station 1 fr., tandems, etc. 1 fr. 40 c. or 2 fr.), and must also pay for any luggage attached to the machine. They must personally assist in the loading and unloading of the cycles. — Cycles are conveyed on the steamer between Dover and Ostend for 1*s.* 6*d.*, tandems 3*s.*; between Harwich and Antwerp 3*s.* or 5*s.*

The best CYCLING MAP of Belgium is the *Carte de la Belgique* (1:160,000; in 6 sheets), issued by the military cartographical institute, which may be obtained through the Ligue Vélocipédique Belge, Rue du Grand Cerf 4, Brussels.

X. Post and Telegraph Offices.

POSTAL RATES. *Ordinary Letters* within Belgium, 10 c. per 15 grammes ($^1/_2$ oz.); to Luxembourg or Holland 20 c.; other foreign countries 25 c. — *Post Cards* 5 c., for abroad 10 c. — *Letter Cards* 10 c., for abroad 25 c. — *Printed Papers* 2 c. per 50 grammes, for abroad 5 c. — *Commercial Papers (papiers d'affaires)*, 5 c. per 100 gr. (minimum 10 c.), for abroad 5 c. per 50 gr. (min. 25 c.). — *Samples (echantillons)* 5 c. per 100 gr., for abroad 5 c. per 50 gr. (min. 10 c.). — *Registration Fee (recommandation)* 25 c.

Post Office Orders (mandats de poste) are issued for most countries in the Postal Union, at a charge of 20 c. per 25 fr.

TELEGRAMS. Within Belgium, 15 words 50 c., every 5 words additional up to 50 words, 10 c., every 10 words thereafter 10 c. To Great Britain, 17 c. per word, plus 50 c.

TELEPHONE within Belgium, 5 min. 1 fr., 10 min. 1 fr. 50 c. — Brussels is in telephonic communication with London.

XI. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Caesar*, and remained under Roman supremacy until the middle of the 5th century. The Salic Franks, who, during the 3rd cent., had already established themselves in the plain between the Meuse and the Lower Rhine and in the hilly districts of Belgium, now founded a short-lived kingdom here, the capital of which was *Doornik* (Tournai). During the Roman period Christian missionaries from Cologne had introduced their religion into the districts near Maastricht and Tou-

geren, but Christianity did not spread over all Belgium until the 7th century.

At the divisions of the Merovingian possessions in the 6th cent., the country to the W. of the Scheldt fell to Neustria, that on the E. to Austrasia. By the treaty of Verdun (843) the western provinces, Flanders and Artois, became part of France, while the eastern, including Brabant, fell to the share of Germany. With the development of the feudal system various hereditary principalities were established here as elsewhere. Thus arose the states of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limbourg*, the principality of *Liège*, the county of *Antwerp*, and the lordship of *Malines*, which at a later period tried to render themselves independent of their powerful neighbours. Flanders, which attained to great prosperity by means of its manufactures and commercial enterprise, carried on a long-continued struggle against France, the result of which, in spite of the strenuous exertions of the cities of Ghent and Bruges, was the establishment of a merely temporary independence. On the extinction of the male line of the Counts of Flanders in 1384, Flanders became annexed to *Burgundy* by the marriage of Philip the Bold with a daughter of the Flemish princely race, and by the beginning of the 15th cent. most of the other states were also united, by means of later marriages and other contracts, inheritance, etc., under the supremacy of the Dukes of Burgundy. This change of dynasty was most favourable to the growth of art in the Netherlands. The splendour-loving Philip the Bold (d. 1404) employed artists of every kind, particularly goldsmiths, while the name of his grandson *Philip the Good* (1419-1467), to whom Jan van Eyck was court-painter, is inseparably connected with the first bloom of Flemish painting.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy*, the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. The children of this marriage were *Philip the Handsome* (d. 1506), Duke of Burgundy and King of Castile (in right of his wife, Johanna the Mad), and *Margaret of Austria*, regent of the Netherlands from 1507 to her death in 1530. Philip's son, *Charles V.*, who was born at Ghent in 1500, and subsequently became King of Spain (1516) and Emperor of Germany (1519), compelled Francis I. of France, by the Treaty of Madrid in 1526 and the 'Paix des Dames' at Cambrai in 1529, to renounce finally his claims upon Flanders, which, along with the rest of the Burgundian inheritance, had passed to the German empire in 1512. On the abdication of Charles V. in 1556, the Netherlands came under the sway of his son *Philip II.*, and were thenceforward subject to *Spanish Supremacy*. Philip appointed his half-sister, *Margaret of Parma*, regent of the Netherlands (1559-67), and selected *Granvella, Bishop of Arras*, as her counsellor and assistant. Reli-

gious agitations, the excessive increase of the number of the bishops (1559), the burdensome presence and the outrages of the Spanish troops, and other grievances led to numerous tumults, to suppress which the king dispatched the *Duke of Alva* to the Netherlands with an army of 20,000 men. The extreme cruelty with which Alva fulfilled his task resulted in the famous revolt of the United Netherlands in 1568. Success was achieved by the northern provinces only, which now constitute the Kingdom of Holland, whilst the southern districts, the present Kingdom of Belgium, after protracted and fierce struggles, still continued to groan under the oppressive yoke of the Spaniards. At length, under the régime of *Alexander Farnese*, Duke of Parma (1578-96), the third governor after Alva, Belgium also succeeded in recovering some, at least, of the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as a fief to his daughter *Clara Isabella Eugenia* on the occasion of her marriage with *Albert*, Archduke of Austria, the Spanish governor. Under their régime the wounds which the country had suffered during the war began to heal. The princely pair exerted themselves in every way to promote the welfare of the provinces under their care; industry and commerce once more flourished, and the administration of justice was reorganised. Their religious zeal, of a strong anti-reformation type, was displayed in the foundation of new monasteries, colleges, and other Roman Catholic institutions, but at the same time materially contributed to the development of art. Numerous churches, in the gorgeous but somewhat degraded taste of the period, were built and decorated with brilliant altar-pieces. The Archduke and his wife, moreover, rendered the country an important service by securing the services of Rubens, who in 1609 had made up his mind to settle in Italy. They appointed him their court-painter, permitting him at the same time to reside at Antwerp, the centre of Flemish art.

After Albert's death without issue (1621) the Netherlands reverted to Spain, which during the wars of the latter half of the 17th cent. was obliged to cede many of its provinces (Artois, Thionville, etc.) to France. In 1714 these provinces were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by the archdukes of Austria, who held the office of Stadtholder, and for a brief period the glorious days of the Burgundian régime appeared to have returned. The governors of that period, especially under the Empress Maria Theresa, are still gratefully remembered by the Belgians. The opposition which the reforms of the *Emp. Joseph II.* encountered at length (in 1789) gave rise to the 'Brabant Revolution', headed by *Van der Noot* and *Vonck*, but the independence thus attained lasted for a single year only, and under *Emp. Leopold II.* the Austrians again took possession of the country.

This revolution, however, paved the way for the interference of the French, whose aid had been invoked by the liberal parties. In 1794 the whole of Belgium was occupied by *French Republicans*, who divided it into nine departments. In 1814 the French supremacy was finally shaken off.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly-constituted throne. Belgium was again severed from her constrained union with Holland by the Revolution of 1830. On 10th Nov. the Provisional Government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium. The French monarch having declined the dignity in behalf of his son, *Leopold of Saxe-Coburg* was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831.

The treaty of the intervening powers, signed at London on 15th Nov., 1831, by the representatives of the five great powers and of Belgium, although not finally recognised by the exasperated King of Holland till 1839, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited kingdoms.

King Leopold II., born in 1835, the son of Leopold I. (b. 1790, d. 1865) and of Louise, his second consort, daughter of Louis Philippe (d. 1850), ascended the throne on 10th Dec., 1865. His *Queen* is Marie Henriette, daughter of the late Archduke Joseph. The royal family consists of the Princesses Louise (b. 1858; married in 1875 to Prince Philip of Saxe-Coburg), Stephanie (b. 1864; married first in 1881 to Rudolph, Crown Prince of Austria, who died in 1899, and secondly, in 1900, to Count Lonyay), and Clementine (b. 1872). Leopold, the only son (b. 1859), died at the age of ten. The Count of Flanders (b. 1837), who is married to Princess Mary of Hohenzollern, is the King's brother. Charlotte (b. 1840), the widow of Maximilian, Emp. of Mexico (d. 1867), is a sister of Leopold II. — Since 1885 Leopold has also been sovereign of the independent *Congo State*.

The Kingdom of Belgium has an area of 11,373 sq. M. and (1898) a population of 6,669,732, of whom only 15,000 are Protestants and 3000 Jews, the remainder being Roman Catholics. The country is divided into nine provinces, *viz. Antwerp*, *Brabant*, *W. Flanders*, *E. Flanders*, *Hainault*, *Liège*, *Limbourg*, *Luxembourg*, and *Namur*. The density of population amounts to 520 per sq. M., and varies from 873 per sq. M. in Brabant to 128 per sq. M. in Luxembourg. Brabant, E. Flanders, and Hainault are, with the exception of some of the manufacturing districts of England, among the most densely peopled districts in the world.

Army. The Belgian army is destined on principle only for the defence of the *country and of the* neutrality assured to it by the Treaty of London *(see above). It consists of* 138,000 men, and in time of peace, of 51,000 men.

The army is composed of the following regiments: 1 Carabineers, 3 Riflemen, 14 Infantry of the line, 1 Grenadiers; 2 Chasseurs-à-cheval, 4 Lancers, 2 Guides, whose celebrated band is one of the best in Europe; 4 Field Artillery (40 batteries of 6 guns each, 14 mounted), 4 Fortress Artillery (48 batteries); 1 Engineers; 1 Telegraph, and 1 Railway company. There are also several companies of the military train and pontoniers. — The *Garde Civique*, or militia, consists of 40,400 men.

The national colours are red, yellow, and black, placed in three perpendicular stripes, which were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto '*L'union fait la force*'.

In 1899 Belgium possessed 66 merchant-ships, including 60 steamers, of an aggregate burden of 90,971 tons; and 398 fishing-boats of 9413 tons. It has no navy.

CHARACTERISTICS. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'*Nobilibus Bruxella viris, Antwerpia nummis,*
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The unenviable reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their cathedral-tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines. — A Flemish variant on the above calls the luxurious inhabitants of Brussels, '*de kicken-fretters*' ('chicken-eaters'); the self-complacent merchants of Antwerp, '*de signooren*'; the citizens of Ghent, '*de strop-draagers*' ('halter-bearers'; see above), of Bruges, '*de sotte Brugge naaren*', of Louvain, '*de koei-schieters*' ('cow-shooters', because they once mistook a herd of cows for the enemy), and of Malines, '*de maan-blussers*' ('moon-extinguishers', see above).

The *Kirmesses*, or village-fairs, which usually take place in July or August, afford admirable opportunities of studying the national Flemish characteristics. A prominent part on these occasions is played by the Archery Clubs, which are very numerous in Belgium and display astonishing skill.

Béguinages, see p. 65; *Wind Mills*, *Dykes*, *Canals*, and *Polders*, see pp. xxxi, xxxii.

Maps. The best maps of Belgium are those issued by the *Institut Cartographique Militaire* on the scales of 1 : 20,000 (430 sheets at 1½ fr. plain, 2 fr. coloured), 1 : 40,000 (72 sheets at 2 to 5 fr. per sheet, according to style), and 1 : 80,000 (six sheets at 9 fr. plain, 12-15 fr. coloured). The Institut has also published a 'Carte Géologique du Sol de la Belgique', by *A. Dumont* (9 sheets, not sold separately; 40 fr.), the cycling map mentioned at p. xviii, and various large-scale maps of the environs of *Brussels and other towns.*

HOLLAND

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to *The Hague*	1
To *Scheveningen*; also visit *'T Huis ten Bosch.*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam, and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp, to *Rotterdam*	1
Rotterdam and *Delft*	1
The Hague and *Scheveningen*	2
Leyden and *Haarlem*	$1^1/_2$
Alkmaar; *Helder*, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The florin (1*s.* $8^1/_2$*d.*) contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The only gold coins now issued are pieces of 10 fl., known as *Gouden Tientjes;* the gold pieces of earlier date still occasionally met with cannot be exchanged without a slight loss. The silver coins are pieces of $2^1/_2$ *(ryksdaalder)* and 1 florin, and of 50, 25 *(kwartje)*, 10 *(dubbeltje)*, and 5 *(stuiver)* cents. A stuiver, or 5 cents, is worth 1*d.* English. In copper there are pieces of $2^1/_2$, 1, and $^1/_2$ cent. Dutch paper-money stands at par. English, French, or German money is taken at the hotels and railway-stations. The average exchange for a Napoleon is 9 fl. 40 cents, for a sovereign $11^3/_4$-12 fl., for a 20 mark piece 11 fl. 80 cents.

Expenses. Living in Holland is not cheap, though the common saying that a florin in Holland goes only as far as a mark in Germany is an exaggeration. The Dutch seaside-resorts, especially Scheveningen, have the reputation of being expensive.

het; dative *den*, *der*, *den*, or *aan den*, *aan de*, *aan het;* plural for all genders *de*, *der*, *den*, *de*.

The *declension* of substantives and adjectives resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *gij*, thou, you; *u*, thee, to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn*, *mijne*, my; *uw*, *uwe*, thy, your; *zijn*, *zijne*, his; *haar*, *hare*, her; *onze*, *ons*, our; *hun*, *hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when.

Cardinal numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeventien, achtien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd, duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. *Hebben*, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice)

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentences closely resemble the German.

The form of address among the upper classes is always *U* (properly *Uwe Edele*, Your lordship, Ital. Vossignoria), with the third person singular, and often with the addition of *Mynheer*. A married lady is addressed as *Mevrouw* (pronounced Mĕfrow), a young lady as *Mejuffrouw*. *Juffrouw* is uniformly used in addressing barmaids, female attendants in shops, etc. *Froeule* is used for an unmarried lady of noble birth. — Among the common people *gij* or *jij*, abbreviated into *je*, is used with the second person plural. *Je* is also made use of in familiar speech by persons of the upper ranks, but the stranger is recommended to abide by the more formal mode of address.

Mag ik U vragen, hoe ga ik naar . . ?	May I ask you how I am to go to . . .
Wat is de kortste weg naar . . ?	Which is the shortest way to . . .
Ga recht uit, en dan de eerste straat links, rechts.	Go straight on, and then by the first street to the right, to the left.
Ik dank U, mijnheer.	Thank you, sir.

Ik zal met den spoorweg (or simply *met het spoor*), *met het stoomboot, reizen.*	I shall travel by railway, by steamer.
Kruier, breng de bagage naar het spoor.	Porter, take the luggage to the station.
Ik geloof dat het te laat is.	I believe it is too late.
In welke klasse reist U, mijnheer?	In which class will you travel?
Ik zal een kaartje (or *billet*) *voor de tweede klas nemen.*	I shall take a ticket for the second class.
Enkele reis. Retourbillet.	Single journey. Return-ticket.
Hoe laat is het?	What o'clock is it?
Het is kwartier voor tweeën, over drieën, halftien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt om vijf uur en komt om tien aan.	The train starts at 5 o'clock and arrives at ten.
Hoe lang houden wij hier still?	How long do we stop here?
Waar zijn wij nu, mijnheer?	Where are we now, sir?
Dit is het laatste station.	This is the last station.
Koetsier, breng ons naar . .	Coachman, drive us to . . .
Wacht, ik moet nog mijne bagage halen.	Wait, I must fetch my luggage.
Bij het hotel . . . ophouden.	To stop at the . . . hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer krijgen? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.
Zeker, mijnheer.	Certainly, sir.
Kellner, wat hebt gij te eten? het ontbijt, het middageten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, schapenbout, kalfsborst, ham, visch, aardappelen, groente (fem.), *brood, boter, vruchten, kaas, wijn, bier, koffie, thee, jenever, bitter. Mes, vork, lepel, glas, bord, eene flesch.*	Bring me roast beef, leg of mutton, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, cheese, wine, beer, coffee, tea, gin, bitters. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen om zeven ure vertrekken; wek mij om zes.	I shall start to morrow at 7 o'clock; wake me at 6.
Hoeveel bedraagt onze nota?	How much does our bill come to?
Wat moeten wij U betalen?	What must we pay you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur, behalve —	Daily, gratis, from ten to three, except —

'S woendags en 's zaturdags tegen entrēegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dinsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Heden, morgen, gisteren.	To-day, to-morrow, yesterday.
Ik wenschte eenige photographiën te koopen, gezichten van . . . , kopijen naar de schilderijen van . . .	I want to buy some photographs, views of . . . , copies of the paintings of . . .
Laat mij zien wat gij hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat is de prijs?	What is the price?
Wat vraag je er voor?	What do you ask for this?
Ik heb geen klein geld bij mij; kunt gij mij wisselen?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen, mijnheer.	Yes, sir; no, sir.
Als 't U belieft.	If you please.

VI. Churches, Picture Galleries, and Collections.

Churches are shown by the sacristans, who demand the sum of 25 c. from each visitor, frequently according to tariff. As Dutch churches contain few works of art beyond an occasional tomb, most travellers will spend their time elsewhere.

Picture Galleries and Collections are generally open from 10 a.m. till 3, 4, or 5 p.m. Sticks and umbrellas must be given up at the door, but, as a rule, no charge is made for taking care of them. The usual gratuity at private collections is 1 fl.

VII. Railways.

Most of the Dutch railways are owned by private companies, of which the largest is the *Hollandsche Yzeren Spoorweg Maatschappy;* while even the State lines are leased to another company, the *Maatschappy tot Exploitatie van Staats-Spoorwegen.* The carriages, especially those of the second class (10 seats in each), are poorly fitted up.

The fares per kilomètre are about 5 c. 1st cl., 4 c. 2nd cl., and $2^1/_2$ c. 3rd cl.; return-tickets are valid for a month. On the lines owned by the State and on those of the Dutch Central Railway continuous 'distance-tickets' are issued, valid for a year (*e.g.*, 500 kil., 15 fl., $11^1/_4$ fl., or $7^1/_2$ fl., according to class). Single tickets may be purchased from the guard *en route* as well as at the ticket-offices. — The special tickets for the German corridor-trains (marked 'D' in the German time-tables), which run over some of the main Dutch lines, cost 60 c. up to 150 kil. (93 M.), beyond that distance 1 fl. 20 c.

On the Dutch railways Greenwich or West Europe time is introduced (comp. p. xvi); but for other traffic, including most of the steamer-lines and steam-tramways, the inconvenient habit is to follow the local time.

The best railway time-tables are contained in *Huart en Meijer's Officiëele Reisgids voor Spoor-en-Tramwegen in Nederland* (10 c.). Other means of travelling (steamboats, diligences, omnibuses, tramways, etc.) are contained only in *Van Santen's Officiëele Reisgids voor Nederland*, published monthly (with small map, 15 cents, with large map, 25 cents). The hours of departure of the fast trains (1st and 2nd class) are printed in Italics; *v.* (vertrek) means departure, and *a.* (aankomst) arrival. To change carriages is *overstappen;* fare is *vrachtprijs.*

VIII. Cycling.

The regulations for cycling in Holland resemble those in force in Belgium (p. xvii). In Amsterdam and other towns some of the streets are forbidden to cyclists, while in others they may ride in one direction only. The country-roads are admirably adapted for cycling. — Bicycles accompanied by their owners are conveyed by the steamers between Harwich and the Hoek van Holland or Rotterdam for 3*s.*, tandems 5*s.*, tricycles 7*s.* 6*d.*

Members of the *Cyclists' Touring Club* (p. xvii) receive the privileges of the *Algemeene Nederlandsche Wielryders Bond* on applying for a temporary ticket of membership.

IX. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Holland 5 c. per 15 grammes (1/2 oz.); to Belgium 10 c.; elsewhere abroad 12 1/2 c. — *Post Cards* 2 1/2 c.; for abroad 5 c. — *Printed Papers*, 25 gr. 1 c., 100-150 gr. 5 c., 150-250 gr. 7 1/2 c., 250-500 gr. 10 c., etc.; for abroad 2 1/2 c. per 50 gr. (minimum 12 1/2 c.).

Post Office Orders are issued for most countries in the Postal Union, at a charge of 12 1/2 c. per 10 gulden.

Telegrams. Within Holland, 10 words 25 c., each additional 5 words 5 c. extra. — To Great Britain, 5 words 50 c., each additional word 10 c.; to the United States, each word 82, 92, or 97 c., or more, according to the distance.

X. Dutch Characteristics.

Towns. Most of the Dutch towns, especially those in Noord-Holland, Zuid-Holland, Friesland, and Groningen, as well as the open country, are intersected in every direction by canals *(Grachten)*, which are generally enlivened with numerous barges. The different quarters of the towns are connected by means of drawbridges *(ophaalbruggen)*, now being replaced, however, by swing-bridges *(draaibruggen)*. The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

The Dutch houses are generally narrow, and constructed of brick with the joints pointed white. In the larger towns they are sometimes six stories in height. Most are 'self-contained' houses, the custom of living in 'flats' or tenement-houses being as rare as in Belgium. The beams occasionally seen projecting from the gables are used for hoisting up goods to the lofts, which are used as magazines. The windows of the groundfloor being generally of ample

dimensions, and polished with the scrupulous care which characterises the Dutch of all classes, the houses present a far more cheerful and prosperous appearance than is usual in large towns. At the cellar-doors in the side-streets, sign-boards with the words '*water en vuur te koop*' (water and fire to sell) are frequently observed. At these humble establishments boiling-water and red-hot turf are sold to the poorer classes for the preparation of their tea or coffee. Many of the houses and public buildings are considerably out of the perpendicular, a circumstance due to the soft and yielding nature of the ground on which they stand.

In many Dutch towns the custom prevails of affixing bulletins to the doors of houses in which persons are sick, in order that their friends may be apprised of the state of their health without knocking or ringing. At Haarlem and Enkhuizen the birth of a child is announced by means of a small placard adorned with red silk and lace, and the friends of the family are entertained on these occasions with '*kandeel*' (a kind of mulled wine) and '*kaneel-koekjes*' (cinnamon-cakes). Betrothals are celebrated by an unlimited consumption of '*bruidsuiker*' ('bridal sugar', or sweet cakes) and '*bruidstranen*' ('bridal tears', as the spiced wine is figuratively called).

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air.

The '*Gaper*' (gaper), a painted Turk's or Moor's head, is a customary sign for druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that fresh herrings have arrived in the shop thus adorned. '*Tapperij*' (tap-room), or '*hier verkoopt man sterke dranken*' (strong drinks are sold here), with the addition of *vergunning* (licensed), are the common signs for taverns. '*Dit huis is te huur*' (this house is to hire, or let) is also frequently observed.

Stoofjes, or foot-warmers, are universally employed by the female members of the community, and are seen in great numbers in the churches.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort. Spiders appear to be regarded with especial aversion, and vermin is fortunately as rare as cobwebs.

Country Houses *(buitenplaatsen*, or *buitens)*. Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially on the Vecht between Utrecht and Amsterdam, and also at Arnhem, Haarlem, etc., numerous villas

and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Mijn Genoegen*' (my satisfaction), '*Mijn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friendship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care).

Benevolent Institutions. The number of these in Holland, dating from earlier centuries, is remarkably great; in Amsterdam alone there are over a hundred. A *Gasthuis* is a hospital. *Hofjes* are groups of dwellings, arranged round a court or yard, and occupied as almshouses by aged persons. *Oudemannen* and *Oudevrouwen* houses, orphanages maintained by the various religious denominations, and similar institutions are very numerous. — The *Maatschappy tot Nut van't Algemeen*, or 'Society for the Public Welfare', is a very important body, whose chief seat is at Amsterdam but whose sphere of operations extends over the entire kingdom of Holland. It was founded in 1784 by Jan Nieuwenhuyzen, a Baptist preacher, and its object is the promotion of the education and moral culture of the lower classes.

The picturesque National Costumes have been retained in Holland (except in the larger towns) more generally than in almost any other country. The costumes in Zeeland, North Holland, Friesland, and the islands in the Zuiderzee, are specially noteworthy.

Wind Mills *(molens)* are a characteristic of almost every Dutch landscape, and here attain an unprecedented size and strength. They are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. Recently, however, steam-engines *(stoomgemaal)* have been largely introduced for this last purpose.

Dykes. Holland, as a whole, is probably the lowest country in the world, the greater part of it lying many feet below the sea-level. The safety of the entire kingdom therefore depends upon the dykes, or embankments, by which the encroachment of the sea is prevented. In many places these vast and costly structures are equally necessary to prevent inundation by the rivers, the beds of which are gradually raised by alluvial deposits.

The first care of the constructor of dykes is to lay a secure and massive foundation, as a preliminary to which the ground is stamped or compressed in order to increase its solidity. The dykes themselves are composed of earth, sand, and mud, which when thoroughly consolidated are entirely impervious to water. Th

surface is then covered with twigs of willows, interwoven with elaborate care, the interstices of which are filled with clay so as to bind the whole into a solid mass. The willows, which are extensively cultivated for the purpose, are renewed every three or four years. Many of the dykes, moreover, are planted with trees, the roots of which contribute materially to the consolidation of the structure. Others are provided with bulwarks of masonry, or protected by stakes against the violence of the waves, while the surface is covered with turf.

The most gigantic of these embankments are those of the Helder (p. 372), and of Westcapelle on the W. coast of the island of Walcheren (p. 269). The annual cost *(de Waterstaat)* of maintaining these works throughout Holland is estimated at fourteen million florins. A corps of engineers is occupied exclusively in superintending them. The constantly-imminent nature of the danger will be thoroughly appreciated by the stranger, if he stands at the foot of one of the great dykes at high tide, and hears the breakers dashing against the other side of the barrier, at a height of 16-18 ft. above his head. The force of the old Dutch proverb 'God made the sea, we made the shore', will also be apparent.

Canals intersect the country in every direction. They serve a threefold purpose: (1) as highroads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The Dutch canals differ from those in most other countries in being generally broader, but variable in width, while locks are rare, as the level of the water is nearly always the same. Those canals, however, which are connected with the sea are protected by massive flood-gates, to prevent the encroachment of the sea when its level is higher than the water in the canal.

The principal canals are about 60 ft. in width, and 6 ft. in depth. Not only the surface of the water, but the bed of the canal is often considerably above the level of the surrounding country. The three most important works of this kind in Holland are the great *North Holland Canal* (p. 366), 42 M. in length, 43 yds. in width, and 20 ft. in depth; the *North Sea Canal* across 'Holland op zyn smaalst' (p. 367), connecting Amsterdam and the North Sea; and the *Willems-Canal* in N. Brabant.

Polder is a term applied to a morass or lake, the bed of which has been reclaimed by draining. A great part of Holland and Flanders has been thus reclaimed, and rendered not only habitable, but extremely valuable for agricultural purposes.

The first step in the process of drainage consists in enclosing the marsh with a dyke, to prevent the admission of water from without. The water is then removed by means of water-wheels of peculiar construction, formerly driven by windmills, now by steam-

engines. The marsh or lake to be reclaimed is sometimes too deep to admit of the water at once being transferred to the main canals, and thus carried off. In these cases a system of dykes, one within the other, and each provided with a canal on its exterior, forms an ascending series of levels, from the lower of which the water is gradually transferred to the higher, and thence finally into the principal channels. An excellent example of this is seen in the *Schermer Polder* (p. 372), where four different levels have been formed. These canals, although separate from one another, are all provided with means of communication, by which if necessary the water from the higher can be discharged into the lower.

The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact, that superfluous water can be removed by means of the water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available.

The appearance of these polders differs materially from that of the rest of the country. The speculators by whom they are drained map them out with mathematical precision into parcels, separated by canals and rows of trees at right angles, and furnished with houses of precisely uniform construction, all affording manifest indications of the artificial nature of the ground. The polders often lie under water in winter, but this by no means impairs the fertility of the soil, provided the water is not salt.

The principal polders are the Beemster (reclaimed in 1608-12), Purmer, Schermer (pp. 373, 372), that of Haarlem (p. 283), and the polder of the Y (p. 366). It is now proposed to construct an embankment between Ewyksluis in N. Holland and the village of Piaam in Friesland and thus to convert the Zuider Zee into a huge lagoon, 1400 sq. M. in area, of which two-third could be made into a polder. The estimated cost in 189 million florins, of which 40½ millions are assigned for the embankment, and 130 millions for the construction of the polder.

Dunes, or downs, are the low sand-hills, 30-160 ft. in height, which extend along the coast of Holland and Flanders, having been thrown up by the action of the wind and waves. Those nearest the sea are of very unsubstantial consistency, and being frequently altered in shape by the wind they afford little or no support to vegetable life. Between the central downs (the highest and broadest) and those farther inland is situated an almost uninterrupted tract of pasture and arable land, studded with cottages, and producing excellent potatoes. Most of the downs are honeycombed with rabbit-warrens, which often afford excellent sport.

In order to prevent the sand of the downs from covering the adjacent land, they are annually sown with the plants that most readily take root in such poor soil, especially the reed-grass (Dutch, *helm; arundo arenaria*). In course of time the roots spread and entwine in every direction, thus gradually consolidating the sand.

A substratum of vegetable soil once formed, the arid and useless sand-hill is converted into a smiling and fertile agricultural district, in which even plantations of pines appear to thrive.

XI. History and Statistics.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutones in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 406), were conquered by the Romans, whose supremacy over this part of the country continued from the failure of the great rebellion of *Claudius Civilis* till the end of the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Scheldt, Maas, and Lower Rhine. The district to the N. E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht*, the *Dukes of Guelders*, and the *Counts of Holland*. In 1250 Count William II. of Holland was elected German Emperor through the influence of Pope Innocent IV. In 1512 the Dutch provinces were enrolled as a part of the Burgundian section of the Germanic Empire.

Under the *Emperor Charles V.* the whole of the Netherlands were united (1543), and they now enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently-hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and in the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Taciturn', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of the Emperor Charles V., who appointed him, when 22 years of age only, 'stadtholder' or governor of the provinces of Holland, Zealand, and Utrecht. The Low Countries having come into the possession of the Duke of Alva, the Spanish Governor, William retired to Dillenburg, but in 1572 was invited by Holland and Zealand to take the command of their troops against the Spaniards. He shortly afterwards captured Middelburg, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan., 1579, was formed the famous defensive league of the N. Netherlands, known as the Utrecht Union. William was shortly afterwards cou-

demned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. On 10th July, 1584, William fell by the hand of an assassin at Delft (p. 280), very shortly before the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. The year following his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585-1625) the power and wealth of the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the E. Indian trading company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 411). Contrary to the sound advice of the stadtholder, the States in their anxiety for commercial prosperity concluded a twelve years' peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused the influential *John van Oldenbarneveld*, the pensionary or chancellor of the province of Holland, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1618 (p. 296), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625-47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

The great Dutch navigators *Houtman*, *Heemskerck*, *Davis*, *Schouten*, *Lemaire*, *Hartog*, *Edels*, *Schapenham*, *Nuyt*, *Vianen*, *Caron*, *Tasman*, *De Vries*, *Van Campen*, and *Berkel*, explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of Batavia, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. lv), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Huygens*, *Grotius*, *Vossius*, *Daniel* and *Nicolaus Heinsius*, *Gronovius*, *Burman*, *Tiberius* and *François Hemsterhuis*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia, by which the independence of the United States of the Netherlands was formally recognised, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them, on the early death of this prince in 1650, not to elect a new governor, and the reins of government were now

entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Tromp*, *De Witt*, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652-54) no fewer than twelve great naval battles were fought, in most of which the arms of the Republic were crowned with success. By the peace concluded in 1654, however, the States were obliged to recognise the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between England, Holland, and Sweden, concluded by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, only succeeded in averting the same fate by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 297), and which resulted in the revival of the office of stadtholder.

William III. (1672-1702), the last, and after its founder greatest, scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymwegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married Mary, daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the *Netherlands. In his* new position he continued strenuously to oppose

the increasing power of France. The united fleets of England and Holland gained a decisive victory near La Hogue in 1692, and by the Peace of Ryswyk in 1697 Louis was compelled to restore a considerable part of his conquests. William was now estranged from his native country, but shortly before his death, without issue, in 1702, he brought about the 'Great Alliance' which disputed the right of the French monarch to succeed to the crown of Spain.

Following the example of the States General (p. xxxiv), the five most important provinces now declared the office of Stadtholder abolished. Their foreign policy, however, underwent no alteration on this account. *Prince John William Friso* (d. 1711, see p. 188), stadtholder of Friesland and cousin of William III, succeeded to the command of the army of the Republic, which took part in the war of the Spanish succession. Under his presidency the power of the States General manifested itself anew. The flower of the Dutch army fell at the bloody victory of Malplaquet (p. 196), and in 1713 the Peace Congress assembled at Utrecht, on Dutch soil.

The events of the 18th cent. scarcely require special mention. The Republic had lost its prestige, and in the continuing alliance with England the preponderating power of the latter became more and more marked. When the French entered the territory of the Republic during the Austrian war of succession, the people compelled the States to appoint *William IV.*, Prince of Orange, the son and successor of John William Friso, General Stadtholder over all the seven provinces; and in 1748 this dignity was once more declared hereditary. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.*; but he was reinstated in his office by the Prussian army, which had advanced almost unopposed to the gates of Amsterdam itself.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans, led by Dutch exiles, took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Schimmelpenninck*, an able statesman, was created president of the new Republic, under the old title of Grand Pensionary, but in 1806 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who died in exile in 1806, landed at Scheveningen, and ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian *provinces of the Netherlands*, were united with the northern into a

any profound impression, however useful they may have been in the development of the personality of the artist. Both in the 15th and in the 17th century the artistic strength of the country devoted itself to painting. The art of the Netherlands owes its fame to the brilliant achievements of its painters.

CHURCHES. During the centuries of the Middle Ages, art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of ROMANESQUE buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournai* (p. 70) is the most prominent example. The influence of lower Rhenish architecture (that of Cologne) is exhibited in this cathedral, which, in respect of scale, surpasses all the older churches. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. It is much to be regretted that our acquaintance with the history of this church is so imperfect. The probability is that the present edifice was begun in the 12th century and completed in the 14th. — When in the adjacent territory of Northern France the GOTHIC STYLE had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, the Cathedral of *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support, which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more prevalent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale. The building material, however, namely brick, which has been used (the Germans learned its use from the *Dutch*), gives a ponderous appearance to these edifices; while the

wood-covering which conceals the vaulted roof, the absence of architectural ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not visit Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as *Belfries* (p. 53) were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious *Halles*, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration (sometimes carried to excess) belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournai* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, *Brussels*, and *Louvain*, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in *Bruges* and *Antwerp*, once chief among Hanseatic towns. These buildings date as far back as the 15th and 16th centuries, a time when painting in the Netherlands bore its first fruits.

Painting. To connect these early efforts with the power and wealth of the great commercial cities, and to find in the sumptuous habits of the Burgundian Princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities! We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait-painting may also be attributed to the spirit prevailing in the commercial towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vocations and achievements. Further, the Burgundian Princes, in the gratification of their love of splendour, found, as trustworthy accounts assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons, costly furniture, besides courtly manners, to captivate the eye and engage the attention of the painter. Undoubted, however, as the

effect of such influences was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprung. It was not until the painter's art was emancipated from the trammels of a traditional practice, that it found favour at court, and in the trading towns.

Up to the beginning of the 15th century art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved from the 12-14th centuries show an entire want of professional training. The works of the miniature painters, however, rank higher. Encouraged by commissions from French Princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artists. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournai*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was sculpture in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maaseyck, near Maastricht, where **Hubert,** the elder, was born somewhere about the years 1360-70. Wolfram von Eschenbach, in his 'Perzeval', had already pronounced the painters of Maastricht and Cologne to be the best of his time, but how painting at Maastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school, or early works. About the year 1420, we find him settled at Ghent, where a guild of painters had already long existed, along with his brother. Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether the guild in Ghent derived new light from him, cannot be determined. We know of only one work from Hubert van Eyck's hand, indisputably identified as his, and it was painted in the concluding years of his life, and left by him unfinished. This is the gigantic altar-piece which Jodocus Vyts commissioned him to paint for the St. Bavon church in Ghent. In it he still clings to the traditional rules of composition in the observance

of the severely symmetrical proportions of an architectural structure. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum, p. 100), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, lifelike rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance.

Hubert's connection with his brother **Jan van Eyck** (born between 1381 and 1385) is involved in some obscurity, but the latter came to be regarded as the more capable of the two. Unjustly so, however; for these portions of the altar-piece at Ghent that were executed by Hubert, no less than the inscription placed on that work by Jan's own hand ('Hubertus — major quo nemo repertus'), show that the elder brother was at least the equal of the younger. We are, at the same time, very imperfectly informed of Jan's early training, though we know a good deal about his public career. While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first at The Hague (1422-24) with John of Bavaria, afterwards at Lille with Philip the Good. At Christmas, 1429, three years after Hubert's death (Sept. 18th, 1426), Jan removed to Ghent, in order to finish the altar-piece. In 1432 he migrated to Bruges, where he died on 9th July, 1440. His peculiar art can best be studied in Bruges; not that many of his works are to be found there, but that the selfsame genius still pervades the place which inspired the school of early-Flemish painters. Bruges still remains outwardly very much what it was in the 16th century. The old houses have lost nothing of their character and dignity by contact with the newer buildings which have sprung up in their midst; while, in the quiet of the comparatively forsaken thoroughfares, there is nothing to

disturb the wanderer in quest of reminiscences of the Bruges of bygone days. Just as Nuremberg, some half-century ago, vividly recalled the age of Dürer, so in Bruges a perfectly clear conception may still be had of the period which witnessed the labours of the Eycks and Memling. But, in any case, two admirable works by Jan van Eyck in the Academy at Bruges afford a valuable opportunity of appreciating his art. In keeping with a strong determination towards a more portrait-like and realistic conception of nature is the endeavour, observable in his method, after a greater fulness of outline and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bath-room' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognised as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. *Petrus Cristus* may be mentioned as a pupil of Jan van Eyck, at Bruges; as independent masters *Gerard van der Meire* and *Hugo van der Goes*, of Ghent.

The people were as averse to centralisation in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. **Roger van der Weyden** is apparently identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin at Tournai, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the practice of his native art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature, his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, etc. The Museum of Antwerp, however, possesses in the Seven Sacraments one of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest (Descent from the Cross); too often, however, his power of animated expression betrays a want of feeling for beauty of form, and it is occasionally suggestive of tinted reliefs.

Hans Memling, the pupil of Van der Weyden, is no whit inferior to him. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of

Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent spouse, and of the licentiousness of the later Dutch painters. Memling was born (at Mömlingen near Aschaffenburg) about the year 1430; was, in 1471, already actively engaged as painter and permanently established in Bruges, where in 1480 he became a well-to-do house proprietor in the Vlamincdam (now Rue St. George), and died in 1494. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher, in the Hospital of St. John the so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin van Newenhoven, the portrait of a lady, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle, in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignity with loveliness.

Painting flourished in the 15th century in Holland no less than in the Southern Netherlands, though the earlier masters, such as *Albert van Ouwater*, are represented but by few works. A more tangible personality is that of *Dierick Bouts* (ca. 1410-1475), who removed from Haarlem to Louvain about 1450, and with his industrious pencil announced the fundamental characteristic of Dutch painting, in his delicate appreciation of landscape beauty. *Gerard David*, of Bruges (flourished 1484-1523), in the S., and *Jacob Cornelissen* or *Jacob van Ooszaan* (flourished in Amsterdam 1500-30), in the N., may be regarded as offshoots of the older school. Both are fine colourists and distinguished for the tender sweetness of their female figures. Dramatic conception was foreign to both.

We have, indeed, abundant cause to deplore the ravages of time, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One important cause of this absence of reliable accounts lay in the new direction taken by the Netherlands school of painting in the 16th

century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North, became subject to the spirit of the Italian Renaissance. Under the Burgundian rule, literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. *Lucas van Leyden* (1494-1533) and **Quinten Matsys** of Antwerp (ca. 1460-1530) are the last distinguished masters who were not carried away by this current. The importance of the former, however, is chiefly due to his admirable engravings; while Matsys sometimes displays a vigour of sentiment at variance with the hitherto habitual conception. Quinten Matsys is, indeed, generally regarded as the connecting link between the old school of the Van Eycks and Rubens.

The influence of the *Renaissance* reached the Netherlands, as it reached Germany, in the 16th century. In the domains of *Architecture* and *Sculpture* the ensuing breach with previous native styles seems to have been less abrupt than in the domain of painting. The narrow Gothic house, with its stepped gable, long held its ground; and although Italian modes of ornamentation attained the ascendancy in the first half of the 16th century, yet in the second half the national genius powerfully re-asserted itself. Among the most important Renaissance buildings in the Netherlands are the *Salm Inn* at Malines (p. 144) and the old *Maison de l'Ancien Greffe* at Bruges (p. 31). The *Town Halls* of The Hague, Leyden, and Amsterdam, the old *Meat Market* at Haarlem (p. 318), and the *Weigh House* at Nymwegen (p. 404) belong to the later period. The Netherlands are peculiarly rich in decorative works in wood, stone, and brass. The monuments of *Count Engelbert II. of Nassau* and his wife, in the Groote Kerk at Breda, and that of *Archbishop William of Croy*, in the church of the Capuchins at Enghien (p. 6), are among the finest productions of Renaissance art in the north of Europe. The chimney-pieces (Bruges), carved stalls (Dordrecht), and altars (Hal) must also not be forgotten. The Musée Plantin at Antwerp contains an interesting collection of Renaissance furniture.

The *Flemish Painters of the Renaissance* produce a less favourable impression. The Italian forms and even colours found no response in the inmost spirit of the Flemish painters, and the result is often mere frigid prettiness or artificial idealisation. Just as we prefer the popular ballad to the Latin verse of our school-days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progression! Antwerp especially was for a long time the capital of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements; while Flemings, too, provided for England's

needs. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable. The earlier pictures of *Jan Gossaert*, surnamed *Van Maubeuge* or *Mabuse* (ca. 1470-1541), please by force of their masterly modelling and intense colouring. *Bernard van Orley* (ca. 1488-1541) turned his residence in Rome to good account in mastering the style of the Raphaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michael van Coxie* or *Coxcyen* (1499-1592), and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (ca. 1518-70), simply repulsive; if, again, *Karel van Mander* is famous principally for his literary acquirements, and *Hubert Goltzius* for his versatility, still one branch of the art remains in which the Flemings achieved and sustained a marked success, *viz.* PORTRAITURE, represented in the 16th century by *Jan van Scorel* or *Schooreel* (1495-1562), *Ant. Mor* or *More* (ca. 1512-1576), the younger *Peter Pourbus* (ca. 1510-1584), and *Gortzius Geldorp* (1553- ca. 1616). The earliest approaches to genre and landscape painting which later attained to such majestic proportions must not be allowed to escape observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still-life, the pourtraying of those humorous incidents, never wanting in domestic experience, which served to illustrate everyday life among the people, came early into vogue, though at first disagreeably qualified by the intermixture of the grotesque (in the shape of devils' dances). Old *Brueghel* (see below) and *Vinckboons* had already painted rustic subjects, *Patinir* of Dinant and *Paul Bril* landscapes, with richness of effect, and *Roelant Savery* animal pictures.

Among all these painters, the members of the family of Brueghel or, as sometimes written, *Breughel*, attract our interest most effectually. They not only afford the most striking example of that highly propitious practice, the hereditary prosecution of the same craft, but also excellently illustrate the transition from the old to the new style of art. *Peter Brueghel* the elder, or '*Peasant Brueghel*' (about 1525-69), the earliest representative of this race of painters, travelled in Italy for the purpose of studying art, but remained faithful to the subjects and treatment of his native land. His figures are of a purely Flemish type, while his delicate colouring is content to reveal the study of nature in northern climes alone. Of his two sons, *Peter* or '*Hell-fire*' *Brueghel* (1564-1638) and *Jan* or '*Velvet*' *Brueghel* (1568-1625), the latter, who acquired his surname from his partiality for wearing velvet, is the more important. He acquired eminence not only in paying homage to

the widely-extended national taste for flower-pieces, but also by his landscapes, which are distinguished for the tender bluish tone of their middle distance and background (not, however, always true to nature), and for the marvellous finish of detail in the small figures occupying the foreground. The sons of the two brothers bore the same Christian names as their fathers, followed the same profession, and perpetuated the manner of the Brueghels down to the close of the 17th century.

All previous attainments, however, sink into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines. In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland, not only was a new form of government established, but new political and economical views, and a new form of faith, were in the ascendant. Both these worlds find in contemporary art a clearly-defined expression. The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here the schools of Haarlem, The Hague, Leyden, Delft, and Amsterdam, possess equal merit. Historical pictures are superseded by portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernised treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century, but is, notwithstanding, not altogether superfluous. Such a study would be the means of putting in its true light, the contrast, so often overlooked, between Rubens and the Dutchmen. Irrespective of much superficial resemblance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Rubens the old notions, old practices, disappeared, that art began to reveal itself in Holland which to this day is received with unqualified approbation. In the study of Rubens, the mind must frequently be guided by reference to history; the Dutch, on the other hand, we hail as bone of our bone, and flesh of our flesh.

Rubens.

For centuries Cologne and Antwerp have contended for the honour of having given birth to the greatest of Belgian painters. Latterly, however, their claims have been surrendered in favour of the little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress of Dillenburg. His wife, *Marie Pypelinckx*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had brought upon her, and to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 28th June, 1577, the eve of SS. Peter and Paul's day, **Peter Paul Rubens** was born. In the following year, John Rubens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Rubens, however, died pending the negotiations which ensued, but his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1589 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; but in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all-powerful Jesuits.

He received instruction in painting from *Adam van Noort*, a thorough master of his art, and from *Otho van Veen*, commonly called *Otho Vaenius*, court-painter to the Dukes of Parma, and an artist more distinguished for erudition than force of imagination. In the year 1600 Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South, where he at first devoted himself to the study of Titian and Giorgione at Venice. The following year we find him at Mantua, in the service of *Duke Vincenzo Gonzaga*, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he *returned home*.

Now, what did Rubens bear away as the fruits of his eight years' residence in Italy? It is of no great moment that several of his pictures savour of Italian prototypes; in his celebrated Descent from the Cross, in Antwerp Cathedral, we see a reflection of Daniele da Volterra's picture; in the Baptism of Christ (lost), of which the original drawing is preserved, he produces single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Carracci; while a work of Titian served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects for his inspiration, and to devote his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he surpassed them in virtue of his spontaneous sympathies and the abounding force of his character.

Rubens, married in 1609 to *Isabella Brandt*, and again, after her death (1626), to *Helena Fourment*, in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella, he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting as much of his time to politics as to art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Over two thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his workshop were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to render justice to Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps only in his manner of treating the female form can he be charged with flagrant want of taste. The capacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand, we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of the human forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody.

Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they *preserve a certain unity*, and exhibit a broad but careful finish. The

most important of the works executed soon after his return from Italy is unhappily no longer in the possession of his native land, but rests in the Belvedere collection at Vienna. The central portion represents St. Ildephonso receiving a rich chasuble from the Virgin; on the wings are portraits of the donors, and on the outside the Rest on the Flight into Egypt, or the Virgin under the apple-tree. The painter is here seen at the apex of his artistic excellence, and never subsequently produced so perfect a work in so lofty a style. So long as Italian models were fresh in his mind his imagination and his sense of form were chastened and refined, but at a later period they were not unfrequently somewhat too exuberant. Of similar beauty is the Doubting Thomas in the Museum at Antwerp, with the two accompanying portraits of Burgomaster Rockox and his wife. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum ('Le Coup de Lance') are also of the highest value as undoubtedly works of the artist's own hand.

In his later large ecclesiastical paintings Rubens availed himself to a large extent of the assistance of his pupils; so that a less exalted idea of the master than he deserves may be derived from the study of these pictures. Another circumstance may help to lead the traveller in the Netherlands to a similar conclusion. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburg contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, however, preserves a whole series of valuable pictures by the master, thus affording an opportunity of studying him on the spot where he achieved greatness.

Though, however, it may not be possible to find unalloyed satisfaction in separate works of the master, no one can deny that Rubens is a figure of great historical importance. This is owing to the fidelity with which he has adhered to the traditions of the national art, to the power with which he has harmonised these traditions with an altered condition of art and life, and to the universality which rendered him capable of working in every department and of making the age subservient to his purposes. He is master of the whole range of artistic material. To the greatest fertility in the domains of ecclesiastical art he adds an intelligent and enthusiastic appreciation of the ancient gods and heroes. He looks upon these latter more with the eye of a Virgil than of a Homer, and often depicts them in the spirit of an orator rather than in that of a poet. He shows that he has most affinity for the fleshy figures of the Bacchic myths, and paints them with a freshness and energy possessed by none of his contemporaries. His brush is as much at home in important historical compositions as in the richly-coloured allegories, by which his age tried to make up to itself for the want of *genuine poetic sensibility*. He paints alike portraits and land-

scapes, the battles of men and the fighting of brutes, the gallant love-making of the noble and the coarse pleasures of the vulgar. This versatility is peculiarly his own, although he possesses certain characteristics in common with his contemporaries, just as he shares with them the same national atmosphere and the same traditionary precepts.

Rubens (d. 1640) occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Janssens* (1575-1632) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Seghers* or *Zegers* (1591-1651); *Theodore Rombouts* (1597-1637); *Cornelis de Vos* (1585-1651), one of the first portrait-painters of the time; *Gaspar de Crayer* (1582-1669), who evinced in his quiet compositions a charming vein of thought; *Lucas van Uden* (1595-ca. 1672), who painted in many instances the landscape in the background of Rubens' pictures; and, finally, *Frans Snyders* (1579-1657), who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens's most distinguished disciple, **Anthony Van Dyck** (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Venice and Genoa especially fascinated him, as they had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of gorgeous or stirring scenes; but in the refined and animated pourtrayal of distinguished personages there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens, few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. *From Diepenbeeck*, *Erasmus Quellinus*, *Cornelis Schut*, and

Jan van den Hoecke, **Jacob Jordaens** (1593-1678) may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his native art. His profession of the reformed faith made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house-concert ('as the old ones sang, so will the youngsters twitter'), for example, are well known. Jordaens's humour is unsophisticated; his figures are as devoid of grace, as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity which runs through very many of them. Pictures by him at the Bosch, near The Hague, which celebrate the deeds of Prince Frederick Henry of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school.

Even upon **David Teniers the Younger** (1610-1690), the greatest genre painter to whom the southern Netherlands have given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting, fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures painted between 1640 and 1650, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country.

The same may be said of the majority of genre painters of the southern Netherlands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and to this day indeed is identified with their habits and predilections. The greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the contemporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianised, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred, and most successfully imitated; that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander*, *Heemskerck*, and *Bloemaert*, exponents of a more imaginative treatment, came *Honthorst (Gherardo della Notte)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio, another artist had considerable influence upon the Dutchmen, *viz. Adam Elsheimer* (1578-1620), of Frankfort, who, however, lived and died in Rome. He painted as if nature were only to be seen through a camera obscura; but his pictures are harmonised by the utmost minuteness and indescribable delicacy of finish, and receive their compensating breadth from a masterly management of colour. *Lastman*, *Moeyaert*, *Poelenburg*, etc., learned from him.

In the desperate struggle during the 16th century with the twofold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world, *but now* hopelessly impoverished, subsided into political insignificance, *Dutch Art* received during and at the conclusion of the war

its noblest impulse. It was now that the painters of the Netherlands were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart, yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favourite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the architectonic rules. On the other hand, they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed the drawing of a picture, were content to overlay their pictures with colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully-ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes, it transcended meaner objects only in so far as *it was richer in* colours than they: and thus it was with

scenes from every-day life, which were in like manner idealised by this mysterious witchery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations and charitable institutions to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. Among the earliest pictures of this kind are the Commemoration Banquet of Bowmen, painted by *Cornelis Teunissen (Anthonissen)*, in Amsterdam (1533), another from the same hand dated 1557, and one by *Dirck Jacobsz* painted in 1529 (the last two in the Ryks Museum); but it was later than this that the 'Regent Pieces' acquired their complete artistic significance. The Haarlem Museum possesses a 'Corporation Picture' by *Cornelis Cornelissen*, dating from 1583, and four similar pieces by *Frans Pietersz de Grebber*, the later of which are specially distinguished by the freshness of their colouring. In the hospital of Delft is a 'Regent Piece' by that prolific portrait-painter *Michael van Mierevelt* (born in Delft, 1567; died 1641), who has been erroneously described as painter to William of Orange (assassinated 1584). It is a so-called anatomical lecture, in the painting of which Mierevelt's son, Peter, took part. *Jacob Gerritsz Cuyp*†, founder of the painters' guild in Dordrecht, does not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number thereof to be ascribed to *Thomas de Keyser* (ca. 1596-1667; Amsterdam) and *Jan van Ravesteyn* (ca. 1572-1657). Thomas de Keyser was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1619. His masterpieces are preserved in the Ryks Museum in Amsterdam, and the gallery of The Hague. In the town-hall of The Hague, too, his contemporary, Jan van Ravesteyn, can best be studied, in his fine corporation-pieces of 1616 and 1618. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by Frans Hals, of Haarlem (p. lxi), and more especially by that greatest of all the painters of the north, Rembrandt.

Among the most important portrait-painters of Amsterdam in the pre-Rembrandt period are *Dirck Barentsz* (1534-92), a pupil of Titian; *Cornelis Ketel* (1548-1616); *Aert Pietersen* (1550-1612; son of *Pieter Aertsen*), of whose works the Ryks Museum possesses large examples dating from 1599 and 1603; *Cornelis van der Voort* (1576-1624), highly thought of by his contemporaries; *Werner van*

† The termination 'szen' or 'szoon', abbreviated 'sz', which occurs so *frequently in Flemish* names, signifies *son*; thus *Gerritsz* = son of Gerhard, *Harmensz* = *son of* Harmen or Herman.

Valckert, a pupil of Goltzius, who painted in 1620-27 at Amsterdam; and *Nicolaes Elias* (ca. 1590–ca. 1650), master of Van der Helst, whose fine corporation-pieces are now seen to advantage in the Ryks Museum.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe must be noticed as an exceptional tribute. It is only in quite recent times that the researches of Wilhelm Bode and the Dutch *savants*, particularly of Scheltema, Vosmaer, De Roever, and Bredius, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Ryn,** the son of a miller of Leyden, was born on July 15th, 1606. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour-sacks. *Jacob van Swanenburgh*, who had studied in Italy, and was married to a Neapolitan, and *Peter Lastman* were his first instructors. His earliest recognised work bears the date 1627; he removed to Amsterdam at the end of 1631. Amsterdam had gradually outstripped the other towns of the Republic, and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel* and *Hooft* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck* and *Jan Livens*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evident gusto, have familiarised us with her countenance; the best are those in the galleries of Dresden and Cassel. That in the Antwerp Museum is a later copy of the Cassel portrait. After Saskia's death (1642), Rembrandt's private affairs took a turn for the worse. He had furnished his spacious house in the Jodenbree-Straat with refined taste in the style of a nobleman's mansion. The walls of his apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma, Giorgione, etc., were likewise represented. He also possessed numerous antique busts, vases, weapons, and costumes, as well as a choice collection of engravings, drawings, and etchings. The great financial collapse, which *since 1653 had continued* in Amsterdam, bringing wide-spread *and ruinous disaster upon* the community, did not suffer our painter *to escape. He was declared* bankrupt in 1656, and an inventory of

his effects was taken by the Commissioners of the 'desolate-boedel-kamer'. The sale of his antiquities and paintings, which to-day would represent a value of thousands of pounds, realized in 1657 only 5000 florins. The house itself and the collection of engravings were brought to the hammer in the following year. Rembrandt thenceforward resided in a modest dwelling in the Rozengracht along with his son Titus (d. 1668), comforted by the faithful affection and ministrations of his servant Hendrickje Jaghers or Stoffels (d. ca. 1663). The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1668), and now in a private collection in Paris, gives evidence. He was buried on 8th October, 1669. Of about 550 paintings attributed to him, only about 30 now remain in Holland.

In Rembrandt's career as a painter we notice an uninterrupted and brilliant process of development. It is true that even his early works show his fondness for effects produced by strong and full light thrown upon the principal figures, but it is not till after several years residence in Amsterdam that his pictures are suffused with that rich golden brown tone which invests his masterpieces with their subtle and peculiar charm. About 1654 his pictures receive a still darker brown tone, relieved, however, by a definite scheme of colouring, in which a deep red is conspicuous, while they retain their unfaltering breadth of execution. These several methods of Rembrandt are admirably illustrated in his masterpieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. The 'Night Watch', preserved in the museum at Amsterdam, Rembrandt's greatest work, was painted ten years later. It bears the date 1642, and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guildhouse, into a scene abounding in poetical expression, and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again produced so rich and vigorous a picture of life or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two *mighty art-champions* of the north kindred natures and a corresponding *bent of fancy*.

It must not, however, be assumed that Rembrandt confined himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish Bride' in the Ryks Museum in Amsterdam), and single portraits (*e.g.* Elizabeth Bas in the Ryks Museum, and Jan Six and Anna Six, in the collection of J. P. Six in Amsterdam). We possess many Scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses admirable examples of this class of pictures in 'Susanna at the bath' (1637), 'Simeon in the Temple' (bearing the date 1631), 'David and Saul', a later brilliantly coloured work (all three in the Royal Picture Gallery), and 'Bathsheba', in the Steengracht collection. Here, too, Rembrandt preserves a mode of treatment peculiarly his own. In representations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us fully to realise their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension — a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology (as is proved by the painting No. 1251 in the Ryks Museum, p. 349, the true meaning of which has not yet been satisfactorily explained); but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, wide, unbroken, plain, exhibit the master's feeling for colour and poetical expression in the most favourable light.

It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, over 250 in number, and his drawings, over 1500, must be carefully studied. Among the best-known, the rarest and most beautiful of his etchings, are 'Rembrandt's Portrait with the Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate' ('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of 1000*l.* was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The Good Samaritan', the great 'Descent from the Cross', the portraits of Tolling, Bonus, Six, the landscape with the mill, and that with the three trees. Admirable examples of his drawings are to be found in the Ryks Museum at Amsterdam and the Teyler Museum at Haarlem.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone, but extended to the neighbouring schools, that of Haarlem, for example. Amongst his more immediate followers may be mentioned Ger-

brand van den Eeckhout (1621-74), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1616-80), who deserted his native style after the death of his master. The 'Regent' picture, formerly in the Lepers' Hospital, and now in the Ryks Museum, at Amsterdam, belongs to his best time (1649).

Govaert Flinck, of Cleves (1615-60), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (dated 1642 and 1648), there is in the Museum of Amsterdam a Scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Livens* (1607-74); *Jan Victoor* or *Victors* (1620-ca. 1672); *Ph. Koninck* (1619-88), the landscape painter; *Salomon Koninck* (1609-56), whose Scriptural pictures and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer* (1608-51), intimately associated in his youth with Govaert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht (1632-93), whose best works belong to the time of his youth (1650-60), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654); and *Bernard Fabritius*.

Another of the most eminent contemporaries of Rembrandt was **Jan Vermeer** (1632-75), of Delft, who pursued a course of great independence and seems to have been influenced by no other master except, to a slight extent, Karel Fabritius. Young women engaged in all kinds of household work, or in the more congenial occupation of love-making, interiors, and street-scenes, are the favourite subjects of this rare master, all wondrously pure in colour, abounding in delightful effects of perspective, full of life, at once truthful and charming, entitling them to rank amongst the gems of Dutch art. Even in his lifetime, and indeed down to the present century, his style has been frequently and successfully imitated.

Scarcely inferior to Vermeer of Delft, and frequently confounded with him, is *Pieter de Hooch* (1630-ca. 1677), celebrated for the fascinating effects of light in his interiors. And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes **Gerard Dou** (born at Leyden 1613; d. 1675), the great master of minuteness of finish, whose 'Night Schools', 'Maidens by candle-light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish.

This latter quality, however, must receive its due meed of praise. On the other hand, Dou is connected with a number of painters of declining excellence, such as *Frans van Mieris the Elder*, of Leyden (1635-81), *Pieter van Slingelandt*, of Leyden (1640-91), *Godfrey Schalcken* (1643-1706), *Abraham de Pape* (d. 1666), and many others.

It will be seen, then, that Rembrandt's influence was as weighty and comprehensive as the products of his easel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect **Bartholomew van der Helst**, to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1613, and ended his days there in 1670, in the enjoyment of great wealth and general esteem. Nicolaes Elias (p. lvii) is regarded as his teacher. Nothing is known of relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait-painter of the wealthy burghers of Amsterdam, and confined himself almost entirely to the painting of 'Regent' pieces and portraits. His most celebrated work, the Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (which also possesses the Arquebusiers' Guild of 1642, and the 'Doelenstuk' of 1657), and when compared with Rembrandt's 'Night Watch', admirably illustrates the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

Frans Hals, of Haarlem, a somewhat earlier painter, stands in much closer analogy with Rembrandt as founder of a school than Van der Helst does. Though of Haarlem parentage, he was born at Antwerp (about 1580). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the State. His death took place in 1666, at the age of 86, his labours having extended over half-a-century. The earliest of his

paintings known to us bears the date 1616, the Banquet of Officers of the George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent Pieces' are collected. Amongst these the Assembly of Officers of the Andreas Guild (1633), and Assembly of Officers of the George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception, purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent Pieces' referred to, was the author of numerous portraits; and he has immortalised such popular figures as the 'Rommelpott Players', 'The tipsy old wife, Hille Bobbe', and 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral Tromp.

His best known pupils are *Adrian Brouwer* (b. at Oudenaarde, ca. 1605; d. at Antwerp, 1638), and **Adrian van Ostade** (b. at Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers, he must have borne away the palm now conceded to Adrian van Ostade. In the earlier efforts of Adrian van Ostade, we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage-interiors or animating his courtyard scenes certainly do not possess; but they always abound in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied by the ever-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. His representations of courtyards (usually enclosed) possess, perhaps, a higher pictorial charm than his interiors; and it was certainly more difficult to secure harmony of tone and colour in the former than in the latter. With Adrian van Ostade are connected his brother, *Isaac van Ostade* (1621-49), whose high promise was frustrated by an early death, *Cornelis Bega* (1620-64), and *Cornelis Dusart* (1660-1704).

And thus we are brought to the almost innumerable throng of *Genre Painters*, who have imparted to Dutch art its peculiarly distinctive attributes, and have secured its greatest triumphs. It

would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each in his respective, and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that the greater number of their works have been transferred to foreign galleries, and are rarely to be met with in Dutch collections, so that Holland is no longer exclusively the place where the genre and landscape painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are usually divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world of fashion or the vulgar herd. These, however, are merely adventitious distinctions, and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirk Hals* (probably a younger brother of Frans Hals, to whom many genre works by Dirk have been ascribed), *Anton Palamedesz* (ca. 1601-73), *J. A. van Duck*, *Pieter Codde*, and others abound in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither without restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of **Gerard Terburg** *(ter Borch)*, born at Zwolle in 1617, a man who had travelled much and who died at Deventer in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden and Amsterdam (b. ca. 1630, d. after 1667), *Caspar Netscher* (b. at Heidelberg, 1639; died at The Hague. 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But that these painters were not the mere imitators of stuff and texture, that they were capable of emotion, and could give utterance to the sentiments of romance, will be sufficiently evident to those who study the 'Paternal Warning' of *Terburg* in the Museum at Amsterdam. As a portrait-painter, too, Terburg has made a great reputation. (His 'Peace Congress of Münster', his most celebrated piece, was sold with the Demidoff collection for 182,000 fr.)

Jan Steen, the so-called jolly landlord of Leyden (ca. 1626-79), who, however, painted also at The Hague and Haarlem, was likewise a painter of social subjects, but in a line and in a manner *quite his own. That he* was a low-lived tippler is simply one of

those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colourist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire, and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralising which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry-makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls and similar scenes are his favourite subjects. Jan Steen has, and with justice, been likened to Molière. The greater number of his works, including many of the best, are in England, but he is well represented in most of the Dutch collections also and especially so in the Ryks Museum at Amsterdam. The Duc d'Arenberg possesses in his collection one of the very rare Scriptural pieces by this master, the 'Marriage at Cana'; another, 'Laban searching for his images', is in the Museum at Leyden.

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time intimately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adrian van de Velde* of Amsterdam (ca. 1635-72), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master Wynants, for Moucheron and Jan van der Heyde, and even for Hobbema and Ruysdael. *Philips Wouverman* (1619-68) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, seldom, however, passing the bounds of mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We must, however, mention (as akin to the foregoing) *Paul Potter* (b. 1625; d. Amsterdam, 1654), chief of animal-painters, to whose pictures landscape lends idyllic charms, and whom we must accept as a classical example of the *entire* fraternity. A consummate draughtsman, he was at least as *eminent as a colourist*, especially in his smaller pictures. *Karel du Jardin (1622-78)*, an exuberantly fertile painter, owes his best *qualities to the foregoing*, but the inequality of his works shows *his inability to resist* other less favourable influences. Other

'idyllic' painters, though standing several degrees lower, are *Jan Asselyn* (1610-52) and *Nicolas Berchem* (1620-83), both of Amsterdam.

As landscape-painters must be named *Jan van Goyen* of The Hague (1596-1656); *Albert Cuyp* of Dordrecht (1620-91), son of Jacob Gerritsz (p. lvi), also eminent as a painter of portraits and animals; *Jan Wynants* (b. ca. 1625 at Haarlem, d. ca. 1682 in Amsterdam), famous for the number of his pupils and his own steady development; *Allart van Everdingen* (Alkmaar, 1621-75); **Jacob van Ruysdael** (ca. 1628-82, at Haarlem and Amsterdam), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and *Meindert Hobbema* (b. 1638, at Amsterdam; d. 1709), whose merits have only recently come to be appreciated. His works exhibit a moderate talent only for composition; the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thoroughness of elaboration, more particularly in his treatment of atmosphere and light, his pictures must be highly prized as works of genius of the highest order. — *Jan van der Meer* of Haarlem (1628-91) shows himself near of kin to Jacob van Ruysdael. Various other landscape-painters remained true to their national scenery, but in many cases they lapsed into a kind of mannerism, which is very apparent in the moonlight-scenes, conflagrations, and winter-scenes of *Aart van der Neer* (of Amsterdam, 1603-77). The better pictures of the last-named artist, such as his forest-landscape in the Van der Hoop collection, are, however, not inferior to those of Ruysdael and Hobbema, whom he also resembles in his death in poverty and obscurity. Fashion also began to demand the study of Italian landscapes, and in the second half of the 17th century compositions of this kind are decidedly predominant. Among the earliest examples of this tendency are *Jan Both* of Utrecht (c. 1610-50), *Adam Pynacker* (1622-73), and *Herman Swanevelt* (1600-55?).

It is well known how marine painting (*Simon de Vlieger*, 1601-ca. 1653, at Rotterdam, Delft, and Amsterdam; *Willem van de Velde, the Younger*, 1633-1707), and architectural painting (*Jan van der Heyden*, 1637-1712; *Hendrik van Vliet*, ca. 1611-1675 at Delft; *Emanuel de Witte*, 1617-92, at Amsterdam) prospered in Holland, and how the national art, as it were with its last breath, gave birth to the so-called 'still-life' (*W. van Aelst* of Delft, *Abr. van Beyeren* at The Hague, *Willem Kalff* at Amsterdam) and flower-painting (*Jan Davidsz de Heem*, 1606- ca. 1684, Utrecht and Antwerp; *Rachel Ruysch*, 1664-1750, Amsterdam; *Jan van Huysum*, 1682-1749).

We conclude these slight observations with the wish that they may induce to a more searching study of Dutch art in a careful examination of the works themselves.

Those who take an interest in the subject may be referred to *Crowe and Cavalcaselle's* Early Flemish Painters (1857; 3rd ed., 1879), *Conway's* Early Flemish Artists (1887), or *Burger's* Musées de la Hollande (1858); and to works by *Max Rooses* (in French), *Bode*, *Bredius*, *Burckhardt*, etc. (in German). Works on modern art are *C. Lemonnier's* 'Histoire des Beaux-Arts en Belgique' (Brussels, 1881), *R. Muther's* 'Geschichte der Malerei im XIX. Jahrhundert' (Munich, 1893-94), and *Destree's* 'Renaissance of Sculpture in Belgium'.

1. From London to Brussels.

a. Viâ Ostend.

1. *Viâ Dover*, thrice daily in 7¾-8½ hrs. (sea-passage 3-3½ hrs.); fares 1*l.* 18*s.* 3*d.*, 1*l.* 7*s.* 9*d.*, 19*s.* 4*d.*, return-tickets (valid for one month) 3*l.* 9*s.* 3*d.*, 2*l.* 10*s.* 7*d.*, 1*l.* 14*s.* 3*d.* To Ostend 6¼-7 hrs.; fares 1*l.* 7*s.* 5*d.*, 19*s.* 4*d.*, 18*s.* 2*d.*, return-tickets (valid for two months) 2*l.* 11*s.* 4*d.*, 1*l.* 16*s.* 4*d.*, 1*l.* 3*s.* 8*d.* The trains start from Charing Cross Station and also, in most cases, from Victoria, Cannon St., Holborn, and St. Paul's; at Brussels they run to and from the Station du Nord. — 2. *By General Steam Navigation Co.'s Steamers* from St. Katharine's Wharf to Ostend, twice weekly, in 10-12 hrs.; chief cabin 7*s.* 6*d.*, fore-cabin 6*s.*, return 10*s.* 6*d.*, 9*s.* — 3. *Excursion Steamers* ply several times weekly in summer from Tilbury and from Southend to Ostend (return-fares 10-15*s.*); see advertisements in the newspapers. — The steamers under Nos. 2 & 3 do not ply in direct connection with the trains to Brussels. — Luggage is examined at Ostend.

From Ostend to Brussels, 78 M., railway in 1½-4¼ hrs. (fares 8 fr., 4 fr. 75 c.). To Bruges, 14 M., in 20-26 min. (fares 1 fr. 50, 90 c.); to Ghent, 42 M., in 1-1¼ hr. (fares 4 fr. 40, 2 fr. 60 c.). The through-trains in connection with the Dover steamers usually stop neither at Bruges nor at Ghent; some halt at Gand-St-Pierre, where passengers for Ghent change carriages.

Ostend, see p. 8. — The express-trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

The line crosses the canal diverging from the Ostend canal to the S.W., and leading viâ Nieuport and Furnes to Dunkirk. 4½ M. *Oudenburg*, with the ruins of a Benedictine abbey and an old church, lies to the right, in the midst of productive gardens which supply Ostend with fruit and vegetables. — 8 M. *Jabbeke*.

14 M. **Bruges**, see p. 19, and Map, p. 14.

From Bruges to Blankenberghe (9½ M.) and Heyst (15 M.) by railway in 30 and 50 min. respectively (fares 1 fr. 15, 90, 60 c., and 1 fr. 85, 1 fr. 40, 95 c.). The train skirts the N.W. side of Bruges, calls at *Bruges-Nord*, and crosses the Bruges and Ostend canal. — 5 M. *Dudzeele*. — 7 M. *Lissewegheh*. The village, which lies 1 M. to the E. of the station, was a flourishing town in the middle ages, but now has only 1800 inhabitants. The *Church*, a handsome structure of the 13th cent., in the transition style, formerly belonged to an abbey, and has been under restoration since 1893. At the end of the left aisle is a Visitation by *J. van Oost the Elder*. The truncated tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape. A huge barn (now a farm), with immense oaken beams, dating from 1280, is the solitary relic of the wealthy abbey of *Ter Doest*. — 9½ M. **Blankenberghe** (p. 16). The line follows the narrow line of dunes, with glimpses of the sea on the left. — 12½ M. *Zeebrugge* is the station for the new harbour of the Bruges canal (p. 20). — 13½ M. *Heyst-Ecluses*, at the locks of the drainage canals (p. 18). — 15 M. *Heyst*, see p. 18.

To *Thourout* (Courtrai and Ypres), see p. 37.

18 M. *Oostcamp*; 22 M. *Beernem*; 27½ M. *Aeltre* (steam-tramway to *Thielt*, see p. 40); 29 M. *Bellem*; 31½ M. *Hansbeke*; 33½ M. *Landeghem*; 37½ M. *Tronchiennes*. — 40 M. Gand-*St-Pierre*; passengers for Ghent by the through-trains usually change carriages here.

42 M. **Ghent,** see p. 44. *From Ghent to Antwerp,* see R. 10 to *Courtrai,* see R. 8.

42½ M. *Ledeberg;* 43½ M. *Meirelbeke;* 46½ M. *Melle;* 48 M. *Quatrecht;* 50½ M. *Wetteren;* 52 M. *Schellebelle.* All these are also stations on the line from Ghent to Antwerp viâ Dendermonde (R. 10a). — 55 M. *Lede.*

58½ M. **Alost,** Flem. *Aalst* (46 ft.; *Hôt. de Flandre, Hôt. des Arcades,* both at the station; *Duc de Brabant; Mille Colonnes),* a town with 29,300 inhab., on the *Dendre,* was formerly the capital of the county of Aalst, or region between the lower Dendre and the Scheldt, which passed in 1056 into the possession of the Counts of Flanders under the name of *Keizer-Vlaanderen.* A considerable trade in hops is carried on here. The *Church of St. Martin,* in the late-Gothic style (about 1498), is little more than a fragment, two-thirds of the nave, as well as the tower and portal, being entirely wanting. It contains a *Masterpiece by *Rubens,* painted about 1625: Christ appointing St. Rochus tutelary saint of the plague-stricken. The museum at Ghent possesses a copy of this work. A statue by *Jos. Geefs* was erected in 1856 in front of the Hôtel de Ville to *Thierry Maertens,* the first Belgian printer, who exercised his craft at Alost. The beautiful belfry of the Hôtel de Ville was thoroughly restored after a fire in 1879. The old town-hall, built early in the 13th cent., is now a meat-market.

From Alost to Antwerp, 31½ M., railway in about 2 hrs. (fares 3 fr. 30, 1 fr. 95 c.). — 3 M. *Moorsel;* 7½ M. *Opwyck,* the junction of the Brussels, Dendermonde, and Ghent railway (p. 74); 12 M. *Steenhuffel,* with two churches (St. Nicholas and St. Genoveva) containing stained glass of the 16th century. 14 M. *Londerzeel,* the junction of the Malines and Ghent line (p. 145), is also connected with Grimbergen (Brussels) by a steam-tramway. 16½ M. *Thissell,* 19½ M. *Willebroeck* (with paper-mills), also stations on the line from Malines to Terneuzen; 21½ M. *Boom,* see p. 74; 23 M. *Niel;* 25½ M. *Hemixem,* with an old Bernardine abbey, now a prison. — 28½ M. *Hoboken,* near the Scheldt, with the villas of Antwerp merchants and a large ship-building yard belonging to the Cockerill Co. (p. 233). Branch-line to Oude God (p. 146). — 31½ M. *Antwerp,* see p. 146.

Branch-lines also run from Alost to (7 M.) *Burst* (p. 42) and (7½ M.) *Dendermonde* (p. 42).

60 M. *Erembodeghem.* — 62½ M. *Denderleeuw,* where a line diverges to Ninove and Ath (p. 6); to Courtrai, see p. 67. We now quit the province of East Flanders. — Several small stations. At (74 M.) *Jette* the Dendermonde line diverges (p. 74). At (76 M.) *Laeken* (p. 123) the royal château is seen on the left. The train finally stops at the *Station du Nord* of (78 M.) *Brussels* (p. 75).

b. Viâ Calais.

Viâ Dover and Calais Brussels is reached in 7½-8¾ hrs.; sea-passage 1½-2 hrs. (fares 2*l.* 8*s.* 5*d.*, 1*l.* 14*s.* 6*d.*, 1*l.* 3*s.*, return 4*l.* 6*s.* 8*d.*, 3*l.* 3*s.* 4*d.*, 2*l.* 2*s.* 3*d.*). The trains *(South-Eastern & Chatham Railway)* start from *Charing Cross* or Victoria. Luggage registered at London is examined at *Blandain (or Mouscron).*

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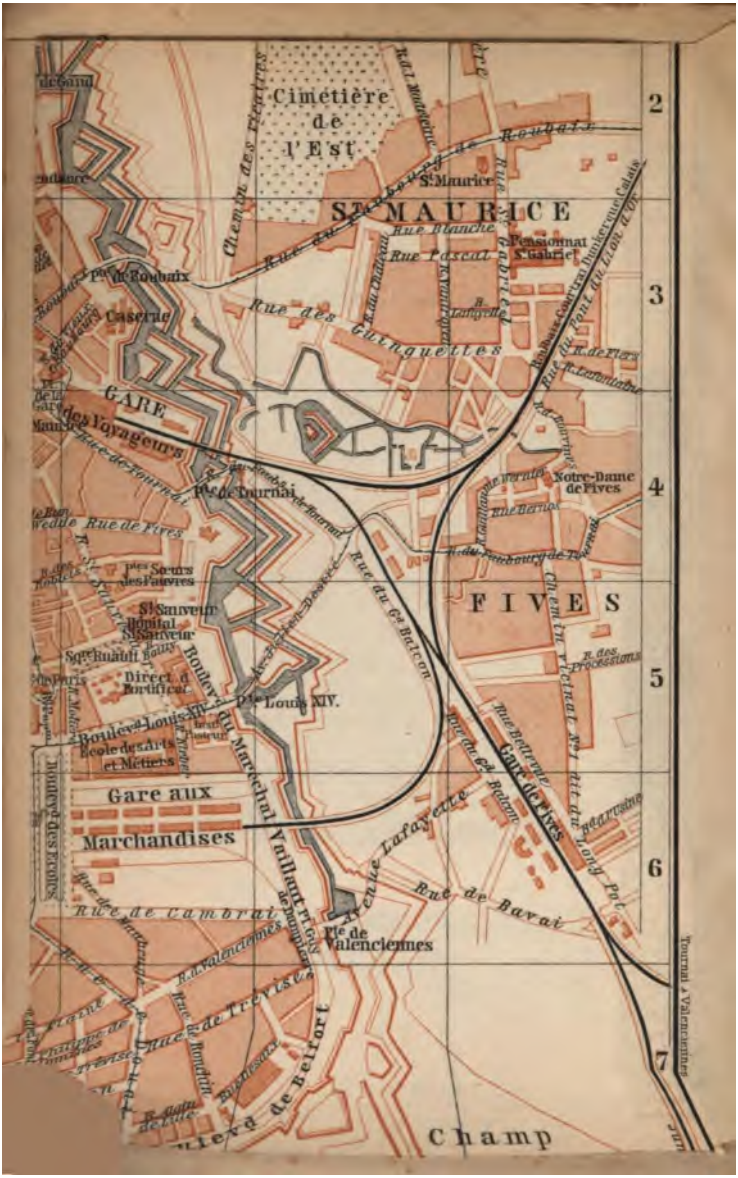
Cimetière de l'Est
Chemin des Fleches
Rue du Chemin de Roubaix
Rue Blanche
Rue Pascal
Rue des Guinguettes
Rue du Fort
Rue de Fives
Rue Montebello
Rue du Gd Bateau
Rue Beurre
Rue de Bavai
Rue de Cambrai
Rue de Trévise
Rue de Valenciennes
Rue de Tournai
Rue de Fives
Rue du Marechal Vallaury
Avenue Lafayette
Boulevard de Belfort
Boulevard Louis XIV
Boulevard des Ecoles
Chemin Vicinal No 11 du Long Pot
ST MAURICE
FIVES
GARE des Voyageurs
Gare aux Marchandises
Gare de Fives
Caserne
Pont de Roubaix
Pont de Tournai
Pont Louis XIV
Pont de Valenciennes
Pensionnat St Maurice
Notre-Dame de Fives
St Maurice
Hôpital St Sauveur
Sœurs St Sauveur
Sœurs des Pauvres
Direct. d'Horticult.
Ecole des Arts et Métiers
Champ
2
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4
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7

FROM CALAIS TO BRUSSELS, 134 M., railway in 4-4½ hrs. (fares 26 fr., 17 fr. 10 c.). Beyond Lille some of the trains run viâ Mouscron and Courtrai (comp. p. 69).

Calais. — **Hotels.** TERMINUS HOTEL, at the Gare Maritime; BUFFET-HÔTEL, at the Central Station; GRAND HÔTEL, Place Richelieu; SAUVAGE, Rue de Guise; DESSIN, Rue Amiral-Courbet; HÔT. DU COMMERCE, Rue Royale; HÔT. DE LONDRES, Rue de la Cloche.

British and *U. S. Consuls.* — *English Church*, Rue du Moulin-Brûlé.

Calais, a fortified town with 60,000 inhab. (including *St. Pierre-lès-Calais*), derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. The *Harbour*, which is accessible at all states of the tide, has been more than doubled in size by new works recently completed at a cost of 2,400,000*l.* The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The new *Gare Maritime*, or *Maritime Station*, where travellers from England find the train waiting, is on the N.E. side of the *Avant-Port*, and is connected by a short branch-line with the *Gare Centrale*, which lies between Calais proper and St. Pierre. About 260,000 travellers pass through the town annually. Calais contains about 1500 English residents, chiefly engaged in its tulle-manufactories. See *Baedeker's Northern France.*

26 M. **St. Omer** *(Hôtel de la Porte d'Or et d'Angleterre; Hôtel des Voyageurs)*, the first important station, is a fortified town with 21,480 inhabitants. The *Cathedral* is a fine structure in the transitional style. The English Roman Catholic Seminary here, at which O'Connell was educated, has been abandoned. A number of English families reside at St. Omer for purposes of retrenchment and education. See *Baedeker's Northern France.*

38 M. *Hazebrouck* (Buffet-Hôtel; Hôt. du Nord) is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 37), and S. to Amiens and Paris.

66 M. **Lille.** — **Hotels.** HÔTEL DE L'EUROPE (Pl. a; E, 3), Rue Basse 30-32, R. 5-7½ fr.; HÔT. DE FRANCE (Pl. b; E, 3), Rue Esquermoise 77; HÔT. DE FLANDRE ET D'ANGLETERRE (Pl. c; F, 3), Place de la Gare; GRAND HÔTEL DE LILLE (Pl. e; F, 3), MATOSSI (Pl. f; F, 3), CENTRAL (Pl. h; F, 3), all Rue Faidherbe (Nos. 20, 2, and 25); HÔT. DE LA PAIX (Pl. g; F, 4), Rue de Paris 46; SINGE D'OR (Pl. i; F, 3), Place du Théâtre 36-38; HÔT. DE BRUXELLES ET DE TOURNAI, Rue des Buisses and Rue du Vieux-Faubourg, near the station (Pl. F, 9, 3), R. from 2, pens. 7½ fr. — HÔTEL-BUFFET, at the station.

Restaurants. *Grand Café*, Rue Faidherbe 2; *Divoir*, Rue du Vieux-Marché-aux-Poulets 15; also in most of the hotels and cafés.

Cafés. *Grand Café*, see above; *Café du Grand Hôtel*, *Bulens*, both in the Rue Faidherbe; *Café Bellevue*, *Café de la Paix*, in the Grand' Place; *Café Octave*, *Café du Boulevard*, corner of the Rue Nationale and Boulevard de la Liberté. — *Taverne de Strasbourg*, in the Grand' Place.

Cabs: per drive 1¼ fr., per hr. 1¾ fr., each succeeding hr. 1½ fr.

Tramways traverse all the principal streets (5-15 c. per 'section'). — *Steam Tramway* to *Roubaix* (p. 69) in 1 hr.; fares 75 or 50 c., return 1 fr. 10 or 80 c.

Post and Telegraph Office, Place de la République (Pl. E, 5) and at the station.

American Consular Agent, *M. C. D. Gregoire*, Rue Jean Lavasseur.

English Church, Rue Watteau, Boul. de la Liberté.

Lille, originally *L'Isle*, Flem. *Ryssel*, the chief town of the French Département du Nord, with 216,300 inhab., was formerly capital of Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class, and is situated in a well-irrigated and fertile plain on the *Deûle*, a navigable river with which numerous canals are connected. Since the extension of the fortifications in 1858 numerous handsome streets and squares have sprung up, particularly on the S. side of the town, to the right of the station. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, 'Lille thread', machinery, oil, sugar, and chemicals.

From the station the handsome Rue Faidherbe leads straight to the *Grand Theatre* (Pl. F, 3), whence the Rue des Manneliers runs to the left, passing the *Bourse* (Pl. F, 3), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854), to the GRAND' PLACE, the nucleus of the old town. A *Column* in the centre commemorates the gallant defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Manneliers rises the **Hôtel de Ville** (Pl. F, 4), erected in 1847-59 in the Renaissance style, and containing the *Bibliothèque Communale* (open daily 9-10, Sun. 9-1) and a *Collection of Engravings and Copies* (open Sun., Wed., & Frid., 10-4).

Leaving the Hôtel de Ville, we cross the large Place in an oblique direction to visit the old town. We proceed through the Rue du Marché-aux-Fromages, the Rue des Prêtres, the Rue Basse (right), and the Rue du Cirque (first to the left) to *Notre Dame-de-la-Treille* (Pl. E, F, 3), a church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, and begun in 1855. The building was planned on so ambitious a scale that little has been completed. — The Rue Basse leads hence to the left to the *Lycée* (Pl. F, 3), which contains a *Natural History Museum* (adm. 10-4), and to the right to the *Rue Esquermoise* (Pl. E, 3), one of the principal streets of the old town, the appearance of which has been much altered by the construction of the wide Rue Thiers. — The Gothic church of *Ste. Catharine* (Pl. E, 3) contains an *Altarpiece by Rubens, representing the saint's martyrdom.

The handsome *Boulevard de la Liberté* (Pl. D, E, F, 4, 5) forms the boundary between the old town and the new quarters built in the modern Parisian style. In the Place de la République are, to the N.W., the spacious new *Préfecture* (Pl. E, 4, 5), and, opposite, the **Palais des Beaux-Arts** (Pl. F, 5), a striking edifice, designed by *Bérard* and *Dalmas*, and opened in 1892. The collections which it contains are among the most important in France, the *PICTURE GALLERY being especially rich in examples of the Flemish and Dutch schools. The other collections include drawings, sculptures, *antiquities, and museums* of ethnography and industrial and decor-

ative art. The collections are open to the public daily from 10 to 4 or 5 (Sat., 2 to 4 or 5). The titles of the pictures and the names of the artists are attached to each work. For details, see *Baedeker's Northern France.*

In the Boulevard de la Liberté, beyond the Palais des Beaux-Arts, at the corner of the Rue Watteau, is the *English Church* (p. 3), a tasteful Gothic building with stained-glass windows. The Rue de Valmy leads hence to the S. to the Place Philippe-le-Bon (Pl. E, 5, 6), with the modern Romanesque church of *St. Michel* and (to the left) the *Palais des Facultés* (Pl. F, 5), accommodating the faculties of medicine, law, and literature of the University of Lille.

The *Porte de Paris* (Pl. F, G, 5), belonging to the old fortifications, but spared on their removal, was built in 1682 in the form of a triumphal arch in honour of Louis XIV. — The late-Gothic church of **St. Maurice* (Pl. F, 4), near the Grand' Place and the railway-station, dates from the 13th century.

For a more detailed account of Lille, see *Baedeker's Northern France.*

Beyond Lille the train continues to run towards the E. About 4 M. to the S.E. of (70½ M.) *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. 73½ M. *Baisieux* is the last French, and (77 M.) *Blandain* the first Belgian station, at each of which there is a custom-house. 80 M. *Froyennes* (p. 69).

82 M. **Tournai,** see p. 69. Thence to Courtrai (¾ hr.), see R. 8.

From Tournai to Mons, viâ Blaton, 30½ M., railway in 1½-1¾ hr. (fares 3 fr. 20, 1 fr. 90 c.). Route viâ Leuze (29 M.), see p. 66. — Near *Vaulx* are the interesting ruins of the so-called *Château de César.* About 2½ M. from *Antoing* lies *Fontenoy*, where Marshal Saxe gained a great victory over the Austrians and British under the Duke of Cumberland in 1745. The old Gothic château is the seat of the Princess of Ligne. There are numerous lime-pits and lime-kilns in the neighbourhood. Branch-line to St. Amand, in France. — The other stations are *Maubray*, *Callenelle* (near the Duc de Croy's château *L'Hermitage*), *Péruwelz* (branch to Valenciennes), *Blaton* (p. 6), where the line from Leuze to Mons is rejoined, *Harchies*, *Ville-Pommeroeul*, *Hautrage* (local line to St. Ghislain, see p. 6), *Boussu-Haine*, *St. Ghislain* (p. 66), *Quaregnon-Wasmuel*, and *Jemappes.* — *Mons*, see p. 198.

From Tournai to Sotteghem, 36 M., railway in 1¾-2 hrs. (fares 3 fr. 70, 2 fr. 20 c.). The chief intermediate station is (18½ M.) *Renaix* (p. 66).

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 73) long remains conspicuous to the left. 87 M. *Havinnes;* 91 M. *Barry-Maulde.* — 94 M. *Leuze* (160 ft.), a small stocking-manufacturing town on the *Dendre*, with a cruciform church restored in 1742, is the junction of the Ghent-Oudenaarde-Leuze-Blaton line (p. 66). — 96 M. *Chapelle-à-Wattines.* — 98 M. *Ligne* (125 ft.), which gives a title to the princely family of that name. About 1¼ M. from the station is the *château of Moulbaix*, built in imitation of Windsor Castle and belonging to the Marquis de Chasteler.

101 M. **Ath** (112 ft.; *Cygne; Paon d'Or; Hôt. de Bruxelles, Aigle d'Or*, both near the station; *Hôt. de l'Univers*, with café-restaurant, opposite the station), on the *Dendre*, formerly a fortress, with 9000 inhab., contains nothing to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was almost wholly rebuilt after a fire in 1817. The *Tour du Burbant*, the most ancient structure in the town, dates in its lower part from 1150. A monument to *Eugène Defacqz*, a native of Ath who played a prominent part in the events of 1830, was erected in 1880. Numerous lime-kilns in the environs. About 3 M. from Ath are the interesting ruins of *Cambron-Casteau*, formerly one of the richest abbeys in Belgium; they belong to Count de Val de Beaulieu.

Ath is the junction for the line from DENDERLEEUW *(Alost)* TO GRAMMONT, ATH, and JURBISE *(Mons)*: 34 M., railway in 1¾-2¼ hrs. (fares 3 fr. 60, 2 fr. 10 c.). — *Denderleeuw*, see p. 2. The train ascends the left bank of the *Dender* or *Dendre*. 2½ M. *Okeghem*. Then (4½ M.) **Ninove**, an old town with 6400 inhab., the seat, as early as the middle of the 12th cent., of a Premonstratensian abbey, of which no trace remains; the parish-church contains two paintings by De Crayer. Steam-tramway to Brussels, see p. 80. — The next stations are *Santbergen*, *Ideghem*, and *Schendelbeke*. — 13 M. **Grammont**, see p. 196. — 16 M. *Acren*, the first place in Hainault; 17 M. *Lessines*, with porphyry quarries, is the junction of the Enghien-Renaix line (see p. 66); *Papignies; Rebaix*. — 25 M. **Ath**, see above. — Then *Maffles*, *Mevergnies-Attre*, *Brugelette*, *Lens*, and (34 M.) *Jurbise*, where the Brussels and Paris line is reached (see p. 196).

FROM ATH TO BLATON, 12 M., railway in ½-¾ hr. (fares 1 fr. 25, 75 c.). — The stations are small and uninteresting, with the exception of (7 M.) **Belœil** *(Couronne; Duc de Brabant)*, a village with the celebrated château and estate of the Prince de Ligne, which has been in possession of the family upwards of 500 years. Prince Charles Joseph de Ligne (1735-1814), the eminent general and statesman, gives a long account in his letters of this estate with its park and gardens, laid out by Le Nôtre. A statue to the prince has been erected in the village. The park is always open to the public. The château, which contained numerous curiosities of artistic as well as historic interest, a considerable library, a collection of ancient and modern pictures, weapons, and valuables of many kinds, was almost totally destroyed by fire in Dec., 1900.

Blaton is the junction for the lines to *Leuze* and *Tournai* (see p. 66), *Péruwelz-Tournai* (see p. 5), and *Saint-Ghislain-Mons* (p. 66), and of branch-lines to *Quevaucamps* and to *Bernissart*.

FROM ATH TO ST. GHISLAIN (p. 66), 14 M., railway in about 50 minutes.

Beyond Ath are several small stations at which the express does not stop. From (110 M.) *Bassily* a branch-line diverges to *Renaix* (p. 66).

116 M. **Enghien**, Flem. *Edingen* (*Hôtel du Parc*, at the station), the next important place, a town with 3900 inhab., many of whom are occupied in lace-making ('point de Paris'), is the junction of the line from Ghent to Braine-le-Comte and Charleroi (R. 19). The fine old **Park* of the Duc d'Arenberg formerly contained the ancestral château of the Ducs d'Enghien, which was destroyed during the French Revolution. The old chapel, with its carved oaken door, contains a well-preserved triptych, ascribed to *Jan Coninxloo*. Adjacent is a *Capuchin Convent*, the church of which has contained since *1843 the beautiful* alabaster *Tomb of Guillaume de Croy, Arch-

bishop of Toledo (d. 1521), richly adorned with figures and ornaments in the style of the early Italian Renaissance.

FROM ENGHIEN TO COURTRAI, 41½ M., railway in about 2¼ hrs. (fares 4 fr. 30, 2 fr. 55 c.). Principal stations: 12 M. *Lessines* (p. 6); 23½ M. *Renaix* (p. 66); 32 M. *Avelghem* (p. 69); 41½ M. *Courtrai* (p. 67). — To BRAINE-LE-COMTE, see p. 193.

STEAM TRAMWAYS to (12½ M.) *Lens* (p. 6) viâ (6¼ M.) *Thoricourt;* to (12½ M.) *Soignies* (p. 193); and to (20 M.) *Brussels* (p. 80).

The train quits the province of Hainault and enters Brabant. 119 M. *Bierk;* 121 M. *Saintes;* 122 M. *Beert-Bellinghen.*

125 M. **Hal** (115 ft.; *Hôt. du Duc de Brabant*, well spoken of), situated on the Senne and the canal of Charleroi, with 9000 inhab., is celebrated throughout Belgium as a resort of pilgrims, on account of the miracle-working image of the Virgin in the church of **Notre Dame* (formerly St. Martin), a pure Gothic edifice, begun in 1341 and consecrated in 1409.

The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish and Austrian governors. The *High Altar is a fine Renaissance work in alabaster, executed by *Jan Mone* in 1533, with reliefs representing the seven Sacraments, statuettes of the four Evangelists and the four great Fathers of the Church, and a figure of St. Martin sharing his cloak with a beggar. The font, in bronze, was cast in 1446. A late-Gothic tabernaculum is also noteworthy. A monument in black marble, with the figure of a sleeping child, is dedicated to the son of Louis XI., who died in 1460. Another chapel contains 33 cannon-balls, caught and rendered harmless by the robes of the wonder-working image during a siege of the town.

The *Hôtel de Ville*, built in 1616, a slender three-storied building of brick and stone, with a lofty roof, was successfully restored a short time ago.

From Hal to *Braine-le-Comte* and *Mons* (Brussels and Paris railway), see R. 20; to *Clabecq-Fauroeulx*, see p. 193.

126½ M. *Buysinghen;* 62 M. *Loth.* The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. 130 M. *Ruysbroek* was the birthplace of Johannes Ruysbroek (1293-1381), the mystic. Near (132 M.) *Forest*, Flem. *Vorst*, the train crosses the winding *Senne*, which waters a rich pastoral district. The line intersects the Boulevards of Brussels (view of the Porte de Hal, p. 109, to the right) and soon stops at the Station du Midi.

134 M. *Brussels* (p. 75).

c. Viâ Antwerp.

1. *Viâ Harwich and Antwerp*, daily (Sun. excepted), in 14-15 hrs. (sea-passage 10½ hrs.); fares 1*l.* 11*s.* 3*d.*, 19*s.* 3*d.*, 15*s.* 11*d.*, return-tickets (valid for one month) 2*l.* 8*s.* 6*d.*, 1*l.* 10*s.* 11*d.*, 1*l.* 5*s.* 9*d.* To ANTWERP, 13 hrs.; fares 1*l.* 6*s.*, 15*s.*, return-tickets (valid for two months) 2*l.*, 1*l.* 4*s.* The trains (*Great Eastern Railway*) start from Liverpool St. Station; at Brussels they run to and from the Station du Nord. — 2. *By General Steam Navigation Co.'s Steamers* from St. Katharine's Wharf to Antwerp, twice weekly in 17-20 hrs.; chief cabin 16*s.*, fore-cabin 11*s.* — Antwerp may be reached direct by steamer from numerous other British ports (see p. 148).

FROM ANTWERP TO BRUSSELS, 27½ M., railway in ¾-1½ hr. (fares, etc., *see p. 140*).

Antwerp, see p. 146. — The express-trains in connection with the Harwich steamers start from the Quai de la Station Sud (Pl. A, 5, 6); but if the steamers are very late in arriving, passengers must make their way to the Central Station (Pl. D, 3, 4). — From Antwerp to Brussels, see R. 13.

2. Ostend and its Environs.

Railway Stations. 1. The *Town Station* (Pl. D, 5) lies on the S. side of the town, at a considerable distance from the sea and the principal hotels. *Omnibuses* from the hotels meet the trains (fare usually 3/4-1 fr.). *Cab* from the station to the town 1½ fr.; luggage under 56 lbs. free; for over-weight 1 c. per kil. (2½ lb.) — 2. *Station Maritime* or *Ostende-Quai* (Pl. F, 4; Hôtel-Restaurant). for trains in connection with the steamers to and from England. Hotel-omnibuses meet the steamers. — Office of the International Sleeping Car Co., on the W. side of the Cursaal (p. 10). Travellers proceeding direct to Antwerp through the Waasland (p. 74) should book to Bruges only, and there take a fresh ticket viâ Ghent (see p. 44 and R. 10). If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Hotels (comp. p. xii). *On the Digue*, with unimpeded views of the sea, nearly all large and expensive (rooms without sea-view are cheaper). To the S.W. of the Cursaal (all with lifts): Royal Palace Hotel, 1 M. to the S.W., a large house (400 rooms) opened in 1900, in a fine open situation, with garden, concert-room, and card-rooms, R. 6-25, board 12½ fr.; *Continental (Pl. 2; C, 2), an imposing establishment, R. from 10, B. 2, D. 7-9, omn. 1½ fr. (no pension); Hôt. de l'Océan (Pl. 7, C 2; no pension); Hôt. de la Plage (Pl. 3; C, 2); Splendid Hotel, R. from 8, B. 2, déj. 5, pens. from 16, omn. 1½ fr.; all these are fashionable establishments. — Beau-Rivage; Wellington (Pl. 1; D, 2), with café-restaurant and view-restaurant on the 7th floor, R. from 5, B. 1½, déj. 3, D. 5, pens. from 12½, omn. 1 fr. — To the E. of the Cursaal: Hôtel Royal Belge (Pl. 12; D, 2); Bellevue; Grand Hôtel d'Ostende; Grand Hôtel du Littoral (Pl. 4; D, 2), with lift, R. from 7, B. 2, déj. 4, D. 6, pens. from 15, omn. 1 fr.; *Hôt. du Kursaal et Beau-Site (Pl. 28; E, 2), Hôt. de Russie, two houses at the corner of the Rampe de Flandre, belonging to the same proprietor, R. from 4, B. 1½, déj. 4, D. 5, pens. from 12, omn. 1½ fr.; Grand Hôtel des Bains (Pl. 29; E, 2). — Near the old lighthouse: Grand Hôtel Royal du Phare (Pl. 18; F, 2), R. from 5, B. 1½, déj. 3, D. 5, pens. 10-15, omn. 1 fr.; Hôtel de Londres (Pl. 5; F, 2), R. 5, B. 1¼, déj. 2½, D. 3½, omn. 1 fr.; Hôt. du Port, Hôt. de l'Estacade, both plain.

Behind the Digue, mostly without sea-view and with moderate charges. In the Boulevard van Iseghem: Hôt. Impérial (Pl. 9; D, 2), R. 5, B. 1¼, omn. 1 fr.; Hôt. de la Digue (Pl. 8; D, 2), R. from 4½, B. 1½, D. 3½, pens. from 10, omn. 1 fr.; Hôt. Royal des Arcades, with 'taverne', R. 5, B. 1, déj. 2, D. 3, pens. 10 fr.; Reinsberg (Jewish), R. from 5, B. 1¼, déj. 3, D. 4½, pens. from 10, omn. 1 fr.; Hôt. Royal de Prusse et de la Grande-Bretagne (Pl. 6; E, 2), R. from 3¼, B. 1¼, déj. 2½, D. 3½, pens. from 8 fr. — In the Rue Royale: Savoy Hotel (Pl. 27; D, 2), at the corner of the Avenue Léopold, a hotel-garni; Pens. Salambo; Hôt. Marion (Pl. 25; C, 2), a family hotel; Hôt. des Anglais (Pl. 26; B, 2), R. from 3, B. 1½, déj. 2½, D. 5 fr.; Germania, R. from 3, B. 1¼, déj. 2½, D. 3 fr., an unpretending German house. — In the Avenue de la Reine, Pens. Villa des Papillons, 7-9 fr. per day. — In the Rue de Berlin (Pl. C, D, 2), Ship Hotel, dépendance of the hotel mentioned on p. 9. R. 2, pens. 8-15 fr. — In the Place du Théâtre: Hôt. de Suède (Pl. 14; D, 2), with restaurant.

In the Old Town. Between the Boul. van Iseghem and the Place d'Armes: *Grand Hôtel Fontaine (Pl. 10; E, 2), Rue de Flandre and Rue Longue, *with lift, R. from 5, déj. 3, D. 4-5*, pens. from 10 fr.; *Gr. Hôt. Léopold II. et de Flandre (Pl. 16; E, 2), Rue de Flandre 8, R. 3-5, B. 1¼, déj. 3,

OSTENDE.
1 : 18.500
Mètres
Mer du Nord
Paradis
Bains
Digue de Mer
Plage Ouest
Plage Est
Kursaal
Chalet du Roi
Dunes
Abri
Hippodrome Wellington
Champ de Courses
Avenue de la Reine
Boulevard de Thourout
Chée de Nieuport
Chaussée de Nieuport
Boulevard du Midi
Boulevard Van Iseghem
Rue Royale
Rue Longue
Rue des Champs
Rue des Hospices
Rue d'Amsterdam
Rue du Cuivre
R. de Stockholm
R. Wellington
R. de Mariakerke
R. de Varsovie
R. Limite
R. des Sœurs Blanches
Parc Léopold
Avenue Léopold
Théâtre
Temple Anglican
Hôtel de Ville
Postes Télégr.
Ecole
Caserne
Hôpital
Station
Station Maritime
Quai de l'Empereur
Quai des Pêcheurs
Quai de l'Entrepôt
Entrepôt
Bassins du Commerce
Bassin des Pêcheurs
Bassin à Flot
Bassin de Retenue de l'Ecluse Léopold (Bin de Chasse)
Arrière Port
Avant Port
Chenal
Estacade d'Ouest
Estacade d'Est
Phare
Kiosque
Sémaphore
Minque
Ateliers de la Marine
Canal de Bruges
Jardin de la Laiterie
Laiterie
St. Joseph
St. Pierre et St. Paul
Synag.
Café-Restaur.
N.
S.

D. 4, pens. 7-10, omn. 1 fr.; ROCHESTER (Pl. 11; E, 2), Rue Louise 19; CERCLE CATHOLIQUE (Pl. 13; D, 2), Rue de l'Ouest 38, R. from 2 fr., L. 30 c., B. 1, déj. 2, D. 2½, pens. 7½ fr.

In or near the Place d'Armes: *HÔTEL DE L'EMPEREUR (Pl. 15; E, 2), corner of the Rue de Brabant, with restaurant (see below), R. 6, B. 1¼, déj. 3, D. 4, pens. 14 fr.; HÔT. CENTRAL, corner of the Rue Louise and the Rue de Brabant; HÔT. DE GAND ET D'ALBION (Pl. 17; E, 3), in the Marché aux Herbes, R. 3, B. 1¼, déj. 2½, D. 3, pens. 8-10, omn. ½ fr. — HÔT. DE BAVIÈRE, Rue de la Chapelle 15, R. 2½-3, B. 1, déj. 1½, D. 2½, pens. 7-8 fr., unpretending.

Still farther from the sea: *HÔTEL D'ALLEMAGNE (Pl. 20; E, 3), Rue du Quai 22, R. from 4½, B. 1½, déj. 3, D. at 1 and 6 o'cl. 4, pens. from 9 fr., omn. 80 c., with dépendance at the Station Maritime (p. 8); HÔT. DE LA MARINE (Pl. 22; D, E, 3), pens. 7½ fr., ST. DENIS (Pl. 24; E, 3), R. from 2½, B. 1, déj. 2, D. at 1 and 5 o'cl. 2½, pens. 6-10 fr.; HÔT.-PENS. BRITANNIQUE (Pl. 19; E, 4), these three in the Rue de la Chapelle, near the station; COURONNE (Pl. 21; D, 4), R. from 3½, B. 1½, déj. 2, D. at 1 and 6 o'cl. 3, pens. 8-10 fr., well spoken of; HÔT. DE BARCELONE (Pl. 23; D, 4), pens. 6-8 fr.; HÔT. DU BASSIN, R. from 3½, B. 1¼, déj. 2, D. 3, pens. from 8 fr., these three on the Quai de l'Empereur, near the railway-station; SHIP HOTEL, Place du Commerce, near the steamboat-pier, R. 3-6, B. 1, déj. 2½, D. 3, pens. 7-8 fr., well spoken of, with 'dépendance' near the Cursaal (p. 8). All these are plain.

Most of the hotels on the Digue and many of those in the town are open during the season only. The *Hôt. Wellington*, *Gr. Hôt. Royal du Phare*, *Hôt. de Londres*, *Gr. Hôt. Fontaine*, *Hôt. d'Allemagne*, *Hôt. de la Marine*, *St. Denis*, *Hôt.-Pens. Britannique*, *Couronne*, *Hôt. du Bassin*, *Germania*, and *Ship Hotel* are always open.

Private Lodgings. The favourite localities are the Digue, the 'Rampes' connecting the Boul. van Iseghem and Rue Royale with the Digue, and the Rue Royale itself. At the height of the season a room cannot be obtained under 5-6 fr. a day, or 35-42 fr. per week, except in the less desirable streets of the old town. The rent of a small suite of rooms (dining-room, drawing-room, three bedrooms, kitchen) in June is about 300 fr., in July 500 fr., August 800 fr., and September 600 fr. — The contract in every case should be committed to writing, if the hirer contemplates a prolonged stay. In taking apartments the hirer should see that the rent, the duration of the agreement, and the charges for light, attendance, and plain breakfast (usually 1 fr.) are all clearly expressed in writing. — House Agent: *Fr. de Smet*, Villa Svea, Rampe Est du Kursaal.

Restaurants. *On the Digue*, dear, and attendance often bad. *Cursaal Restaurant* (Pl. D, 2; p. 10), D. from 6 fr.; also in the *Hôtels Continental*, *de l'Océan*, *de la Plage*, *Splendid*, *Beau-Rivage*, and *Wellington*, all to the S.W. of the Cursaal; and in the *Hôtels Royal Belge*, *Ostende*, *Littoral*, *Beau-Site*, **Russie*, and *du Phare*, to the E. of the Cursaal; see p. 8. — *In the Town*, near the Digue: *Taverne Mille Colonnes*, Rue Longue 53, corner of Rue de Flandre, déj. 3, D. 4 fr., well spoken of; **Hôt. de l'Empereur* (see above) déj. 3, D. 4 fr., good Moselle; *Hôt. Central* (see above), déj. 3, D. 5 fr.; *Société Littéraire* (see below); *Restaurant Métropole*, D. 2 fr., the last four all in the Place d'Armes; **Taverne St. Jean*, Rampe de Flandre 24.

Beer at the **Hôt. de l'Empereur*, popular; *Hôt. Central*, see above; *Taverne Mille Colonnes*, see above; *La Terrasse*, Boul. van Iseghem, at the corner of the Rue Louise, concert in the evening. Bavarian beer at all these.

Wine at the *Continental Bodega* (Spanish wine-room), Rampe de Flandre 26; *Central Tienda*, *America*, Digue de Mer 45 and 49. — Oysters, lobsters, etc., at the *Poissonneries* (fish-shops), Rue de l'Ouest 39, 41, and 43 (Pl D, 2), Rue du Cercle 25, etc.

Cafés. At the beer-houses (see above). *Pâtisserie Noppeney*, Digue de Mer 54, in the Gr. Hôt. Ostende (p. 8), fashionable, not cheap; at the *Cursaal* (p. 10). The *Société Littéraire*, on the groundfloor of the Hôtel de Ville (Pl. E, 3), contains a *restaurant* (always open) and a reading-room to which strangers *are not admitted unless* introduced by a member (first 5 days *gratis, afterwards 3 fr. per month*). *Cercle Caecilia*, Place d'Armes.

Water. The drinking-water of Ostend is indifferent. Seltzer-water, 75-80 c. per bottle, or other aërated waters in 'siphons' (50 c.) will be found wholesome.

Bathing. Bathing-time from 7 a.m to 7 p.m. Tickets ('coupons', valid on day of issue only) must be obtained at the office on the beach. At the principal Bathing Place (often crowded, especially from 11 to 12), to the W. of the Cursaal (Pl. C, 1), the charge for a machine ('*Voiture Ordinaire*'; for not longer than 40 min.), including costume and two towels (*serviettes*), is 1 fr. (two additional towels 20 c.). A superior machine ('*Voiture Spéciale*') costs 3 fr. On the E. beach (Pl. F, 1), frequented by the natives, a machine costs 75 c. Regular bathers should purchase costumes for themselves (price 3-5 fr., fee for taking charge of them 20 c.). A knock with a whip on the top of the vehicle is the signal that the horse is being attached. The number and colour of the machine should be noted, as its position is sometimes changed while the bather is in the water. Though there is little or no danger on this coast, bathers are not allowed to go farther than 80 or 90 yds. from the shore; those who venture farther are recalled by blasts of the watchmen's horns. Invalids and persons unaccustomed to sea-bathing may procure the services of a '*baigneur*' or '*baigneuse*' for 50 c. The bather pulls the string in the inside of the machine when he is ready to return. The manager, the driver of the machine, and the towel-woman each expect a gratuity of 10 c. — Valuables should be left at home.

Tents and '*Marquises*' for sitting on the beach 1-1½ fr. per day, or 6-9 fr. per week. *Chairs* 10 c. — The numerous newspaper-sellers and hawkers on the beach are troublesomely importunate; and on Sun. Ostend is inundated with excursionists.

Warm Salt-Water Baths. *Etablissement Hydrothérapique* (Pl. D, 2), adjoining the Cursaal, baths of all kinds (plunge-bath 2½ fr.), massage, etc.

Cabs (*Vigilantes*; stands at the railway-station and in the Place d'Armes) 1 fr. per drive in the town; first hour 1½ fr.; each additional half-hour ½ fr.; at night ½ fr. more between 10 and 1, 1 fr. more between 1 and 4.30 a.m. For drives outside the town, the fare should previously be agreed upon with the driver. The fares for '*paniers*' or '*voitures ouvertes*', carriages of a superior description, are higher: drive in the town 1½ fr., 1 hr. 3, each following hr. 2 fr. — Luggage, see p. 8.

Electric Tramway from the Cursaal (Pl. D, 2) viâ the Boul. van Iseghem, Quai des Pêcheurs (Pl. E, F, 2, 3), Quai de l'Empereur (Pl. E. D, 4), Boul. du Midi, and Boul. Rogier (Pl. C, 3) back to the Cursaal (all the way 10 c.).

Sailing Boats with 2 men for ½ hr. 5, 1-2 hrs. 6 fr.; with 3 men 6, 8 fr.; with 4 men 8, 12 fr. (2 men officially required for 1-4 persons, 3 men for 5-10 pers., 4 men for 11-12 pers.). Previous agreement necessary; out of the season the charges are less. — **Steamboats** (poor) start from the Estacade in good weather almost every hour from 11 a.m. for short cruises (fare 1½ fr.). Occasional trips to Blankenberghe, etc. (lunch should be taken).

Cursaal (Pl. D, 2; p. 12). This establishment, with restaurant, café, reading-room, large hall, and galleries commanding an extensive view of sea and land, is the principal resort of visitors during the bathing-season, but is open to subscribers only. The official 'Programme des Fêtes de la Journée' should be consulted. Subscriptions, valid also for the Casino (see below): 1 pers. per day 3, 4 days 9, per week 17, per fortnight 30, per month 50, six weeks 65, per season (June 1st-Oct. 15th) 75 fr.; 2 pers. 6, 17, 32, 55, 90, 110, 125 fr.; three pers. 9, 24, 45, 75, 120½, 150 fr. In May, adm. is gratis; in winter 50 c. — Admission to the gaming-rooms on written application only (member's subscription 20 fr.)

Concerts daily in the afternoon and evening at the *Cursaal* (p. 12); on Sun., 12-1 p.m., and several times weekly, 9-10 p.m., in the Place d'Armes; also at intervals in the Parc Léopold, the Parc Henriette-Marie, or near the old lighthouse (p. 13). — **Balls** daily at the Cursaal, and on Sun. and *Thurs. in the Casino*, a handsome ball-room on the first floor of the Hôtel *de Ville (p. 12)*; admission for non-subscribers to the Cursaal 3 fr. (*'toilette de ville', i.e. a black coat*).

The **Theatre Royal** (Pl. E, 2; comp. p. xvi), at the corner of the Rue de Flandre and the Boul. van Iseghem, was built in 1899-1900. Subscribers to the Cursaal are admitted at reduced charges. — *Casino de la Scala*, Rampe du Cerf (Pl. D, 2), a variety theatre.

Horse Races are held in the Hippodrome Wellington (p. 12) several times during the season (adm. to best places, gentlemen 20 fr.). — Adjacent is a *Cycle Track (Vélodrome)*. — **Regattas** during the latter half of July.

Bookseller: *Vliétinck*, Rue de la Chapelle 89. — **Circulating Libraries** (Cabinets de lecture): *Godtfurneau*, Rue de Flandre 7; *Asseloos*, Rue des Sœurs Blanches. The '*Saison d'Ostende*', which appears daily (10 c.), is the official organ of the Cursaal authorities.

Physicians. *Dr. van Oye*, Avenue Charles Janssens 9; *Dr. Schramme*, Rue des Capucins 11; *Dr. Bonekaert*, Rue Christine; *Dr. Garnier*, Rue Royale; *Dr. Verscheure*, Boul. van Iseghem 51, and many others. — **Chemists:** *Pharmacie Centrale*, Rue des Sœurs Blanches 18; *Baerts*, Rue des Sœurs-Blanches 71; *Kies*, Rue de la Chapelle 90; *De Pratere*, Rue Louise

Money Changers: *Van Wynendaele*, Rue de la Chapelle 19 and Avenue Léopold 20; *Crédit Ostendais*, Place d'Armes; *Vlaam'sche Bank*, Rue St. Georges 4.

Post and Telegraph Office, Rue des Sœurs Blanches 12 (Pl. E, 3), open 7 a.m. to 9 p.m. (on Sun. 9-1); in winter 7 a.m. to 7 p.m. (on Sun. 9-12). A new building is projected at the corner of the Rue du Carénage, near the Parc Léopold. — Branch-offices in the *Cursaal* (in summer only) and at the *Station* (departure side).

British Vice-Consul, *Mr. W. E. Hervey*. — **Lloyd's Agent**, *Capt. Neuts*, Ave. de la Reine 27.

English Church (Pl. F, 2), Rue Longue 101; services at 11 a.m. and 4.30 p.m.; chaplain, *Rev. Joseph Last*, Rue de Bruxelles 4.

Ostend (38,480 inhab.) is the second seaport and the most fashionable sea-bathing resort of Belgium. The town, mentioned as early as the 11th cent. and connected by canals with the neighbouring towns in 1284, became prominent towards the close of the 16th cent. as the last stronghold of the Dutch in the S. Netherlands. After repulsing two hostile attacks by the Spaniards (in 1583 and 1586), it sustained in 1601-1604 one of the most remarkable sieges on record, during which the States General were assisted by the English and French and the other foes of Spain. Most of the town was in ruins before it surrendered with the honours of war to the Spanish general, Ambrogio Spinŏla of Genoa. The 'East and West India Company of the Austrian Netherlands' was founded at Ostend in 1722, but succumbed to the jealous hostility of the English and the Dutch in 1731. Ostend owes most of its modern importance to the great passenger-traffic between London and the Continent, of which it has long been one of the principal avenues. It also possesses about 300 fishing-boats and trawlers, manned by 1300 men, being fully one-half the number belonging to the whole kingdom. Oyster-fishing has been carried on here since 1763. Extensive new harbour-works were begun in 1898. The fortifications were demolished in 1865.

Ostend's career as a watering-place began in 1831 with the opening of the E. bathing-place and of the Curhaus beside the old lighthouse (p. 13). Recently, however, the trend of fashion has been towards the W. beach, where the new Cursaal and the handsomest hotels are situated. Since the extension of the Digue (p. 12) and

the incorporation of Mariakerke (p. 14), the town has steadily pushed westward along the sea. Ostend is now one of the most fashionable and cosmopolitan watering-places in Europe. During the season (1st June-15th Oct.) it attracts about 40,000 visitors (excluding passing travellers) from all parts of Europe, especially from Belgium, Germany, and France.

The main street of the old town is the *Rue de la Chapelle* (Pl. E, 3, 4), leading from the station to the market-place *(Place d'Armes)*, where it changes its name to *Rue de Flandre* or *Vlaanderenstraat* (Pl. E, 2). It finally ascends to the Digue, under the name 'Rampe de Flandre'.—In the Place d'Armes is the large *Town Hall* (Pl. E, 2; *Société Littéraire* and *Casino*, see pp. 9, 10), built in 1711, with a corner-tower completed in 1895 and containing a set of chimes. — The two chief churches of the old town are situated in poor side-streets off the Rue de la Chapelle. The *Church of SS. Peter and Paul* (Pl. E, 4), founded in 1072, burned in 1896, is being rebuilt in the Gothic style from designs by Delacenserie. A mausoleum is to be erected adjoining for the monument of Queen Louise (p. xxi), by Fraikin, which stood in the old church and was rescued from the fire. — The *Church of St. Catharine*, in the Rue Christine (Pl. D, 3), built in 1883 in the style of the 13th cent., is a copy of an old church of Ghent.

In the modern quarters to the W. is the *Parc Léopold* (Pl. C, D, 3; concerts, p. 10), tastefully laid out, with a pond in the centre. On an eminence is a café, and on the S.W. side a lawn-tennis ground. — On the S. side of the town, and connected with the Digue by the Avenue de la Reine, is the *Parc Marie-Henriette*, with a café and large ponds (boat 1 fr. per hour).

The chief promenade is the ***Digue**, a stone dyke or bulwark 16½-35 yds. wide and 25 ft. in height, extending along the coast from N.E. to S.W. just above high-water mark. With the exception of the carriage-road the whole is laid with terracotta bricks. At all hours of the day, particularly about midday and in the evening, this promenade is thronged with fashionable loungers. The Digue is flanked by large hotels and numerous private villas, in the Flemish Renaissance or florid baroque style, most of them designed by Brussels architects.

At the point where the Digue makes a bend, above the W. bathing-beach, rises the handsome *Cursaal (Pl. D, 2; p. 10), erected in 1876-78, from the designs of *Lauwereins* and *Naert* of Brussels, and several times enlarged. The huge concert-hall, with room for 5000 people, can be entirely enclosed with glass-walls when the weather requires it. Behind it are the rooms for reading, billiards, and gaming, besides a small concert-room, where the balls take place in the evening.

On the top of the dunes, beyond the bathing-place, stands the *Chalet du Roi (Pl. B, 2)*, or royal villa. Thence the Digue is continued past the *Hippodrome Wellington* (p. 11), a racecourse in an

old fort, and the new *Royal Palace Hotel* (p. 8), to *Mariakerke* (p. 14; benches and refuges). The electric railway to Nieuport (p. 15) begins behind the Royal Palace Hotel.

At the N.E. end of the Digue, beyond the *Old Lighthouse* (Pl. F, 2; *Ancien Phare* or *Sémaphore*), 98 ft. high, now used as a signal station only (no admission), and the quiet E. beach, is the **Estacade** (Pl. F, G, 1, 2), consisting of two *estaches*, or piers, which shelter the entrance to the harbour *(Chenal)*. The W. pier, 680 yds. in length, is provided with seats (chair 10 c.) and a small café, and serves as a public promenade in the afternoon or when the steamers are arriving or departing. Fishing-nets may be hired here (1 fr. per hr.). — Steamboat-excursions, see p. 10.

The **Harbour** itself consists of the *Avant-Port*, the *Bassins du Commerce*, and the *Arrière-Port*. The *Bassin Léopold* or *Bassin de Chasse* (Pl. G, 3, 4), with its massive gates, was constructed in 1863 for the purpose of sweeping away the sandbanks at the mouth of the harbour, the water being confined within it at high tide, and allowed to escape suddenly at low tide several times a week. — The new harbour-works, to the S.E., occupying an area greater than that of the entire town, include a new Avant-Port, with quays 900 yds. in length, and an Inner Harbour, 710 yds. long and 110 yds. broad, besides an enormous Bassin de Chasse, covering 210 acres.

Beyond the entrance to the harbour and the old Bassin de Chasse, which we skirt for 10 min., rises the ***New Lighthouse** (*Nouveau Phare;* Pl. G, 1, 2), erected in 1858, 190 ft. in height, which should be inspected by those who have never seen the interior of such a structure. (As there is no tariff for crossing the harbour by boat, a bargain should be made beforehand; Belgians pay about 10 c.) The lantern (fee 50 c.) contains a series of prisms, resembling beehives in shape, and reflectors of copper plated with platina, by which arrangement the light is said to be intensified a thousandfold, and to be visible at a distance of 45 M. The top commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., Blankenberghe to the N.E., and the towers of Bruges to the E.

The **Oyster Parks** *(Huîtrières)* are extensive reservoirs on the S.W. side of the old inner harbour (comp. Pl. F, 5), where vast quantities of these favourite bivalves are stored throughout the greater part of the year. They are imported from the English coast, and kept here in prime condition by daily supplies of clarified sea-water. Their price varies from 5 to 8 fr. per hundred, and upwards. In the height of summer they are out of season. *Lobsters*, brought chiefly from France, England, and Norway, are kept in separate receptacles in the huîtrières, and fetch from 2 to 6 fr. each.

Fish is generally plentiful, especially in summer, when transport is difficult. A large turbot may often be bought for 10-15 fr.; soles, cod, haddocks, mackerel, and skate are of course less expensive. Crabs, shrimps, and mussels are also abundant. All these different kinds of fish are sold by public auction at the *Minque* or *Vischmijn* (Pl. E, F, 4), a circular building near the Bassin des Pêcheurs, between 7 and 9 a.m., on the return of the fishing-boats. A municipal official, as salesman, fixes a

high price in sous for each lot, and then gradually descends, until a bidder calls out 'mya' and thus becomes the purchaser. The great advantage of this 'Dutch auction' is that a single bid settles the matter, and much confusion is thus prevented.

Walks. To *Oudenburg*, see p. 1; to (1½ M.) *Slykens* (see below); by the beach to (6 M.) *Den Haan* and (9 M.) *Wenduyne* (see below). — **Cycle Tours.** By the Avenue de la Reine to the *Parc Marie-Henriette* (p. 12); viâ Snaaskerke and Ghistelles (p. 36) to *Oudenburg*, and back viâ Slykens (17 M.); to *Bruges* (16½ M.) viâ Slykens, Plasschendaele, Ettelghem, and Jabbeke (p. 1); to *Nieuport (Furnes, Dunkirk)* viâ Mariakerke and Middelkerke. Cycles are not allowed on the Digue after 9 a.m.

From Ostend to Blankenberghe, 13 M., steam-tramway in 1 hr. 8 min. (fares 1 fr. 50, 1 fr. 5 c.). In summer the cars start from the Cursaal, calling at the Town Station; in winter from the Town Station. — The line runs inland by the Bruges road as far as (1¾ M.) *Slykens*, where it crosses the Bruges canal at the lock constructed under Emp. Joseph II., then turns to the N.E., and beyond (5 M.) *Clemskerke* approaches the dunes.— 7½ M. **Den Haan**, Fr. *Le Coq-sur-Mer* (*Hôt. de la Plage*, D. 3 fr.; **Den Haan* or *Hôt. du Coq*, ½ M. from the beach, pens. 6-7, D. 3 fr.; *Restaurant Casino*, with garden), a small bathing-resort (sea-bath and costume ¾ fr.), frequently visited from Blankenberghe. The afforestation of the dunes, here about ½ M. wide and unpaved, was begun in 1835 and recommenced in 1868. — The tramway goes on among low dunes to (10½ M.) **Wenduyne-sur-Mer** (*Hôt. Pauwels; Pavillon des Dunes*, pens. 5-6 fr.; *Hôt. des Familles; Central; Hôt. du Commerce; Bienvenue des Etrangers*, pens. 4 fr., good cuisine; *Café des Etrangers*, pens. 5-6 fr.), another bathing-resort (sea-bath ¾ fr.). The hospital for delicate children (200 beds) is open all the years round. — We now skirt the narrow line of dunes, passing the harbour (station), and reach (13 M.) the railway-station of *Blankenberghe* (p. 16).

Mariakerke, Middelkerke, Westende, and Nieuport.

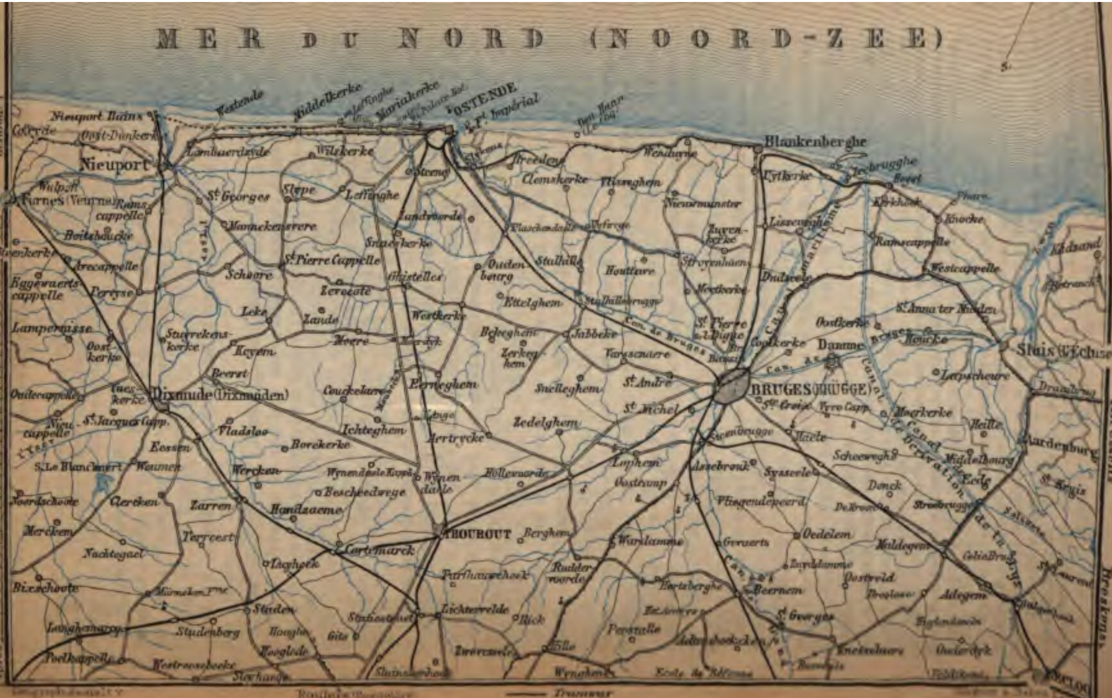
Electric Tramway from Ostend to *Mariakerke* (20 min.; 25 c.) and *Middelkerke* (40 min.; 45 c.), every 10 min. in summer. The cars start at the Station Maritime and call at the Quai de l'Empereur, Town Station, Place du Théâtre, near the Cursaal, Avenue de la Reine, and Hippodrome Wellington. — The line is being continued to *Westende* and *Nieuport-Bains*.

Steam Tramway from Ostend (Town Station, with intermediate stations at the Rue de la Chapelle, Cursaal, and Avenue de la Reine) viâ *Mariakerke* (bathing-place 1¾ M., village 2¼ M.), *Middelkerke*, and *Lombaertzyde* to (10½ M.) *Nieuport* (town). In summer a branch-service diverges to (12½ M.) *Nieuport-Bains*. Some of the trains go on from Nieuport (town) to *Oost-Duinkerke*, *Coxyde*, and (18½ M.) *Furnes* (p. 40).

Along the coast to the W. of Ostend are several smaller sea-bathing resorts, both quieter and less expensive than Ostend, Blankenberghe (p. 16), or Heyst (p. 18).

Mariakerke (*Grand Hôtel des Bains*, with restaurant, R. 3-10, déj. 2½, D. 3, pens. 7-15, omn. 1 fr.; *Quitman; Hôt. du Kursaal*, D. 2½, S. 1½, pens. 5-8 fr.; *Hôt. de la Plage, Bellevue*, both plain; *Pens. Villa Beauséjour*), incorporated in 1899 with Ostend, may be reached in ½ hr. by the Digue (p. 12). The beach is excellent and the bathing-arrangements are good; bath, including coach and costume, 75 c. from 11 to 2 o'clock; at other times 50 c.

The Digue ends at Mariakerke. Thence it is continued by a picturesque but unpaved road along the top of the dunes, with the electric tramline and a narrow cycle-track. At the station of 'Musée' (fare 30 c.), about 20 min. beyond Mariakerke, is *Strackê's Musée d'Histoire Naturelle*, situated *in a garden among the dunes* to the left, and containing ethnographical *and natural history collections* (adm. free, 9-11.30 and 2-6).


MER DU NORD (NOORD-ZEE)
OSTENDE
Nieuport
Nieuport Bains
Westende
Middelkerke
Mariakerke
Blankenberghe
Heyst
Knocke
Sluis (l'Écluse)
BRUGES (BRÜGGE)
Dixmude (Dixmuiden)
THOUROUT
Furnes (Veurne)
Ghistelles
Damme
Aardenburg
Eecloo
Lichtervelde
Cortemarck
Handzaeme
Jabbeke
Zedelghem
Oudenbourg
Stalhille
Lisseweghe
Middelburg
Maldeghem
Beernem
Chemin de Fer vicinal Ypres-Furnes
Ypres
La Panne
Breskens

To the left, just short of Middelkerke, is the *Hospice Roger de Grimberghe* for invalid children (120 beds). — Close by is the watchman's hut at the starting-point of the submarine cable to England.

Middelkerke (*Hôt. de la Digue; Hôt. des Bains; Hôt. de la Plage*, R. from 2½, B. 1, D. 2½, pens. from 6 fr.; *Splendid Hotel; Hôt. des Touristes*, in the street leading to the village) lies on the top of the dunes, 5½ M. to the S.W. of Ostend. On the Digue, ½ M. in length, are the Curhaus, a number of villas, and most of the hotels.

Westende-Bains (*Westend Hotel*, pens. from 5 fr.), 8½ M. to the S.W. of Ostend, is another sea-bathing resort, opened in 1895. View as far as La Panne (see below) from the top of the dunes here.

The village of Westende (tramway-station) lies a little inland. About ½ M. beyond it is the village of *Lombaerdzyde* (tramway-station), at one time a seaport, with a celebrated figure of the Madonna, held in high veneration by Flemish fishermen from time immemorial. In 1600 the 'Battle of the Dunes' of Nieuport (p. 40) took place between the villages.

Nieuport-Bains, Flem. *Nieuwpoort*, 10½ M. to the S.W. of Ostend and 1¾ M. to the N.W. of the town of Nieuport (p. 40), the terminus of the railway from Dixmuiden (R. 5), is the most prettily situated and the most fashionable of the smaller Belgian sea-bathing resorts. Good drinking-water. The dunes, which are here very wide and rise to a height of 100 ft., have recently been afforested, and trees have also been planted on the digue. On the latter are situated the *Grand Hôtel des Bains* (first-class, R. 3-5, L. ½, B. 1½, M. 5, S. 4, pens. 8-15 fr.), the *Grand Hôtel de la Plage* (pens. 8-15 fr.), the *Curhaus*, the *Theatre*, and a number of tasteful villas. In a parallel street behind are the **Hôtel Prévost* (B. 1, déj. 2½, M. 3, pens. 7-9 fr.), the *Hôtel Central* (unpretending), and, at the S.W. end of the village, the *Roman Catholic Church*. At the station, 2 min. inland, is the *Hôtel de la Mer* (unpretending). — The *Estacade* (p. 13), protecting the mouth of the canalized *Yser* (good fishing), a few min. to the N.E., forms an admirable promenade, with benches, a small café, and fine views of Ostend and Dunkirk. On the other side of the river and the rescue-house is a *Lighthouse*. The sea recedes a long way at low tide, exposing a vast tract of sand. Sea-bath, 1 fr.; tent 1 fr. per day, 5 fr. per week, 15 fr. per month.

A pretty walk along the beach to the S.W. may be taken to (2½ M.) the new bathing-resort of **Oost-Duinkerke** (*Hôt. de St. Idesbalve*). The village (steam-tramway station) lies 1 M. to the S.E., behind the dunes. The steam-tramway, which runs hence inland to Furnes (p. 41), next passes (1¾ M. farther on) **Coxyde**, the inhabitants of which go fishing on horseback. *Louis Artan* (p. 85), the Belgian marine painter, is buried in the churchyard. Near Coxyde once stood the Cistercian abbey of *Les Dunes* or *Van der Duinen*, founded in 1107 and destroyed in 1560. The *Hoogen Blekker* (105 ft.; view), the highest point of the Belgian dunes, which here also attain their greatest width (1¼ M.), is visited from Coxyde.

The older bathing-resort, **La Panne** (**Grand-Hôtel de la Panne-Bains*, pens. from 5 fr., Flemish; **Villa des Ancres*, R. 1½-6½ fr., board 5 fr.), lying among the *dunes close to* the French border, may be reached via *Furnes (p. 41) or from the* Belgian frontier-station Adinkerke (p. 41).

3. Blankenberghe and Heyst.

Blankenberghe. — The **Railway Station** for trains to Bruges (Ghent, Brussels) and Heyst (p. 1) is situated at the S.E. end of the town, about 1/2 M. from the Digue. There is sometimes a deficiency of porters. — The steam-tramway to Ostend (p. 14) starts at the railway-station and has a halting-place at the harbour.

Hotels (dinner generally at 1 p.m., supper at 7 p.m.). *On the Digue*, often overcrowded in the height of the season. To the N.E. of the Steps: *Grand Hôtel des Bains et des Familles, with lift, restaurant, and garden, 500 rooms from 6, B. 1 1/2, D. 3 1/2, pens. from 11, omn. 1 fr.; Pavillon des Princes, under the same management as the Hôt. Bellevue (see below), pens. from 8 fr.; *Gr. Hôt. Continental, with lift and 250 rooms from 4, B. 1 1/4, D. 3 1/2, pens. from 8 fr.; Hôtel du Rhin, R. 2 1/2-6, B. 1, D. 3, pens. 7 1/2-12 fr., with café-restaurant; Succursale du Lion d'Or (see below), with garden, pens. from 7 fr.; *Grand Hôtel de Blankenberghe, with lift, R. from 3, D. 3, pens. from 7, omn. 1/2 fr., frequented by Germans. — To the S.W. of the Steps: Pavillon Royal, annexe of the Hôt. de la Paix (see below), pens. 8-15 fr.; *Grand Hôtel Godděris, R. from 3, B. 1, D. 3, S. 2 1/4, pens. from 8 (Aug. 10) fr.; *Hôt. du Cursaal, with lift, R. from 4 1/2, B. 1 1/2, D. 4, pens. from 9 fr.; Grand Hôtel Pauwels D'Hondt, R. from 3 1/2 fr.; Maison Emile Godděris, pens. from 8 1/2 fr.; Gr. Hôt. Victoria, R. from 5, B. 1, D. 3, pens. 8-15 fr.; Gr. Hôt. de l'Océan, with lift, pens. from 8 fr., patronized by English and German visitors; Hôt. de Venise, with annexe; Hôt. de l'Univers, pens. from 7 fr. At the entrance to the harbour, Hôtel du Phare, D. 2 1/2, pens. from 6 fr.

In the Town. In the Rue des Pêcheurs, close to the Steps: *Hôtel de Bruges, first-class, with several annexes. — In the Rue de l'Eglise, near the Steps: Lion d'Or, R. from 3 3/4, B. 1, D. 2 1/2, pens. from 8 fr.; Etoile d'Or, R. from 2, B. 1, D. 2 1/2, pens. 6-8 fr. Farther on, on the way to the railway-station: Hôt. Central, more of a hôtel garni; Bellevue, R. 3-5, B. 1-1 1/4, D. 2 1/2, pens. from 7 fr.; *Hôt. d'Allemagne, R. 3 1/2-4, pens. 6-9 fr.; Hôt. de la Paix, pens. 7-10 fr., well spoken of; *Grand Hôtel D'Hondt, much resorted to by Belgians of the middle class, R. 2 1/2-3, B. 1, D. 2 1/2, pens. 7 1/2-10 fr.; Hôt. de Bavière; Hôt. de l'Europe, R. 2-4 fr., L. 30 c., B. 3/4, D. 2 1/2, pens. 5-9 fr.; Gr. Hôt. d'Orange; Hôt. de Bruxelles; Hôt. du Chemin de Fer. — In the side-streets of the Rue de l'Eglise: Hôt. Trogh, Rue Haute; Hôtel de Gand, Rue Longue; *Tête d'Or, pens. 5-7 fr., plain, Hôt. d'Anvers, both in the Rue des Pêcheurs; Moderne, Rue des Boulangers, near the Digue; Hôtel Veuve van de Waeter-Noterbaert, Rue du Moulin. — Near the station: Hôtels du Buffet, des Flandres, du Louvre, du Nord, Louis Nys, which may all be described as restaurants with rooms to let. — All the hotels except the *Gr. Hôt. D'Hondt* and *Hôt. des Flandres* are closed in winter.

Private Apartments (comp. p. 9) are numerous both on the Digue and in the town. Rooms facing the sea cost 4-15 fr. per day (with two beds 2 fr. extra); those without sea-view are cheaper. The following houses in the town are recommended: *Dr. Cosyn*, Rue du Moulin 23; *Dr. van Mullem*, Rue de l'Eglise. In the height of the season those who have not previously written for rooms should arrange to reach Blankenberghe early in the day, so that they may carry their search farther afield or return to Bruges the same evening in case of disappointment.

Restaurants. At the *Hotels*; also, *Rocher de Cancale*, on the Digue, French cuisine, D. 3 fr. — Wine. *L. Lefebvre's*, Rue de l'Eglise 14 (oysters, lobsters, etc.); at the *Hôtel Central*; *Zur Mosel*, Digue No. 93; *Continental Bodega*, Digue 104; and at the two *Huitrières* (p. 13), near the Bassin de Chasse. — Munich Beer at the *Hôt. Godděris, *Hôt. Pauwels-D'Hondt, *Hôt. Victoria*, *Hôt. du Rhin, *Bellevue* (see above), etc. — Confectioners: *Wehrli* (with wine-room), *Pauwels-Terisse*, *Delarue*, all on the Digue.

Casino, with buffet (no eatables), reading and conversation rooms, *etc.; concerts twice daily*, French plays thrice a week, ball every evening; *admission, 1 person*, 1 day 3 fr., 4 days 6, a week 12, fortnight 22,

3 weeks 28, a month 32, six weeks 42, season 52 fr.; 2 persons, 6, 12, 24, 39, 46, 52, 62, 72 fr. Seats for the plays may be engaged in advance for a fee of 50 c. — On the **Pier** (see below) is a *Variety Theatre* (two performances daily), adm. 20 c. (subscription 2, 3, or 5 fr.), seat 50 c. extra or by ordering a 'consommation'.

Post Office behind the Casino; open 7-7, Sun. and holidays 9-11 a.m.; branch on the Digue, near the Steps. — *Telegraph & Telephone Offices* at the railway-station and at the branch post-office on the Digue.

Physicians. *Dr. Butaye*, *Dr. Cosyn*, *Dr. van Damme*, *Dr. van Haelst*; also, *Drs. Bartels* and *Dumon*, who come over from Bruges in the season. — **Chemists.** *R. D'Hondt*, Rue de l'Eglise 35; *Kacuffer*, Rue de l'Eglise and Place du Casino; *Pharmacie Centrale*, Rue des Boulangers 15.

Booksellers, *Dietrich & Co.*, Rue des Pêcheurs 63. — NEWSPAPERS. *La Vigie de la Côte* (Sun. & Thurs., 20 c.), with a visitors' list for all Belgian bathing-places, except Ostend; *L'Echo des Plages* (Wed. & Sat., 20 c.).

Bathing Machines 1 fr.; 30 c. to the attendant (baigneur). A gratuity of a few francs is usually given at the end of the stay, for the drying of the costumes, use of chairs, etc. — *Tents* on the beach, for protection against sun and wind, 1¼ fr. per day. — *Bathing Dresses* may be purchased in the town for 5-8 fr. — *Warm Baths* at the *Etablissement Hydrothérapique* of the Grand Hôtel des Bains and at the Succursale du Lion d'Or (p. 16).

Boats. For a row of 1-2 hrs. the charge is 5 fr. or less; for a party fr. each. — **Steamboats**, comp. p. 10. — **Donkeys** for rides on the beach: per ½ hr. 50 c.; to *Heyst* (p. 18) 2-3 fr.

English Church, Rue des Boulangers; Sun. service during the season at 10.45 a.m. and 3.30 p.m.; chaplain, *Rev. T. W. Wilkinson* of Bruges (p. 19).

Blankenberghe, 10 M. to the N.E. of Ostend and 7½ M. to the N. of Bruges, is a small fishing-town with 4300 inhab., whose former unpretending one-storied houses have largely been superseded by handsome new buildings. As a sea-bathing resort, Blankenberghe has become a rival of Ostend, being visited by 28,000 persons annually. The charges at the older hotels on the Digue and at the hotels in the town are considerably below Ostend rates, and the life generally is freer and less conventional.

The chief thoroughfare in the town is the *Rue de l'Eglise*, which leads from the railway-station to the Digue, to which a steep flight of steps ascends. In a side-street to the right is the new Roman Catholic church of *St. Roch*.

The *Digue*, resembling that at Ostend, runs along the top of the dunes, affording an attractive promenade 22 yds. wide and upwards of 1 M. in length, and provided with electric light. The beach, which is excellent, is largely occupied by bathing-machines. Near the above-mentioned flight of steps is the *Casino* (adm., see p. 16), built in 1886. At the N.E. end of the Digue is the *Pier* or *Jetée* (330 yds. long; see above), at the end of which is a pavilion, including a variety-theatre. At the other end of the Digue rises the *Lighthouse*, at the entrance of a small *Harbour*, constructed for the use of the fishing-boats in 1868 and protected from silting by an 'estacade', which extends into the sea for about 330 yds. The nearer side of this 'estacade', whence the pleasure-steamers start, is a favourite promenade until a late hour in the evening.

A pleasant walk may be taken along the beach to (2 M.) Wenduyne and (5 M.) *Den Haan* (p. 14). — From Blankenberghe to Heyst by the

beach is a walk of 2 hrs.; halfway we pass the harbour-works begun for the Bruges canal (see below). — Excursion to *Lisseweghe*, see p. 1.

Heyst. — The **Railway Station** lies in the centre of the village, about 100 yds. from the Digue.

Hotels (comp. p. xii; dinner generally at 1 p.m., supper at 7 p.m.; pens. even for a short stay). *On the Digue* (from E. to W.): *Grand Hôtel des Bains, R. from 3½, B. 1½, D. 2½, pens 6-10 fr.; *Grand Hôtel du Cursaal, near the station, with lift, R. 4-6, B. 1¼, D. 3, S. 2, pens. 8-12 fr.; Grand Hôtel Royal, with lift, R. from 3, B. 1¼, D. 2½, pens. 6-10 fr.; *Grand Hôtel de la Plage, with lift, frequented by the Roman Catholic clergy, R. 3-10, B. 1, D. 3, pens. 6-15 fr.; Hôt. de Bruges et des Flandres, pens. from 5 fr., mediocre; Lion d'Or, B. 1, D. 2½, pens. 5-10 fr.; Grand Hôtel du Phare, R. 3½-5, B. 1¼, D. 3, pens. 6-12 fr. — *In the Village* (all unpretending): Hôtels du Rivage (pens. 5½-6 fr.), Couronne, de la Paix, de la Marine, du Littoral (pens. 4-5 fr.), all near the railway-station; Splendid Hôtel, Boul. Léopold, with lift, pens. 6-9 fr.; Monteyne, Hôtel Leopold II., pens. 4-6 fr., both in the Boul. Nic. Mengé, near the railway; Troffaes (pens. 6 fr.), Pauwels (well spoken of), both near the church. Furnished apartments in the *Maison des Familles*, on the Digue.

Beer at the *Hôt. du Phare*, *Hôt. de la Plage*, *Hôt. de Bruges*, etc. — Confectioners at the *Maison des Familles*, *Hôt. de la Plage*, and *Hôt. de Bruges*. — Wine at the *Moselhäuschen*, on the Digue.

Bath 75 c; fee to attendant about 1 fr. per week. Chair 5 c. — Donkeys 1 fr. per hour.

Heyst, called *Heyst-sur-Mer* to distinguish it from Heyst-op-den-Berg (p. 145), is a fishing-village with 3700 inhab., and also a sea-bathing resort attracting upwards of 9000 visitors annually. The chief hotels and numerous villas flank the Digue, which is 1 M. long, 22 yds. broad, and lighted with electricity.

About ½ M. to the S.W. of Heyst are the mouths of two *Canals*, constructed in 1857-63, which drain an extensive plain, and are closed by huge lock-gates. — About ¾ M. farther on, at *Zeebrugge* (p. 1), a new *Harbour* is under construction, which is protected by a semicircular mole, 1¼ M. in length, and is to be connected with Bruges by the canal mentioned at p. 20.

From Heyst to Bruges, 14 M., steam-tramway in about 1¾ hr. — 2½ M. **Knokke** (**Grand Hôtel de Knokke*, R. 3-5, L. ½, B. 1, D. 2½, S. 1¾, pens. 6-10 fr.; **Hôt. du Cursaal; Beau-Séjour; Hôt. du Phare; Hôt. de la Plage*, pens. from 4 fr., these all on the Digue; *Hôtels Lion d'Or*, *des Familles*, and *des Dunes*, on the road to the village; *Hôtels de Bruges*, *du Cygne*, and *Maison Communale*, in the village, 1½ M. from the beach), another seaside-resort, 1¼ M. from the beach, with a lifeboat station, a lighthouse, and a monument to *Alf. Verwée*, the animal-painter. From the dunes (80 ft.) the island of Walcheren and the harbour of Flushing may be seen in clear weather. About halfway between Heyst and Knokke, on the beach, is the Moselhäuschen Duinbergen, beside which the new bathing-resort of *Duinbergen* is being laid out. — 4½ M. *Westcapelle* (branch-line to Sluis, see below). — 14 M. *Bruges*, see p. 19.

From Westcapelle (see above) a steam-tramway, crossing the Dutch frontier, runs viâ *Sint Anna ter Muiden*, a village of Dutch character, to (6 M.) **Sluis**, French *l'Ecluse* (*Hôt. de Korenbeurs*, pens. 4 fr., well spoken of; *Hof van Brussel*, pens. 4-4½ fr.), a small and ancient seaport, with a Hôtel de Ville and a belfry of the 14th cent. (under restoration). Sluis, like Damme, was formerly situated on the Zwyn (p. 36), but is now connected with the sea by a canal only. To Bruges viâ Damme, see p. 36. Steam-tramway from Sluis to *Maldeghem* (p. 66) and *Breskens* (p. 267).

Kadzand, a Dutch village frequented for sea-bathing, lies near the Zwyn, to the N. of Sluis (1½ hr. by carriage), and may be reached from *Knokke on foot along the* coast in 2 hrs. In the village is the inn 'de *Witte Leeuw*'; *and on the* dune, 1½ M. distant, is another modest inn.

BANGER BRIDGE

4. Bruges.

Arrival. All trains to Bruges arrive at the same *Railway Station* (Pl. A, 5), a handsome Gothic edifice, built in 1879-86; but there is another unimportant station called *Bruges-Nord* (Pl. C, 2), the first stopping-place of the trains to Blankenberghe-Heyst and of steam-tramway No. 1 (see below).

Hotels. In the town: *Hôtel de Flandre (Pl. a; B, 5), Rue Nord-du-Sablon 38, R. 4-8, B. 1½, déj. 3½, D. (at 1 and 6 p.m.) 4, pens. from 10 fr.; *Grand Hôtel et Hôtel du Commerce (Pl. b; B, 4), Rue St. Jacques 39, an old-established and comfortable family-hotel, frequented by English travellers, R. from 3½, B. 1¼, déj. 2½, D. (at 1 and 6 p.m.) 3½, pens. 8-10, omn. ½ fr. — *Grand Hôtel du Sablon (Pl. n; B, 5), Rue Nord-du-Sablon 21, R. 2½-3½, B. 1½, déj. 2, D. 2½, pens. 7 fr.; Panier d'Or (Pl. h; B, 4), on the N. side of the Grand' Place, R. 2½-3, B. 1, D. 2½, S. 2, pens. 7 fr., unpretending, with café-restaurant. — Near the station: Hôtel de Londres (Pl. d; A, 5), R. 2½-4, B. 1¼, D. 2½ fr., very fair, with café-restaurant; Singe d'Or (Pl. e; A, 5), Comte de Flandre (Pl. i; A, 5), both with cafés-restaurants; Monbijou; Windsor (Pl. c; A, 5), R. from 3, B. 1, déj. 2, D. 2½, pens. from 7 fr.

Cafés-Restaurants. In the hotels; also, *Grand Café*, Grand' Place, at the corner of the Rue des Pierres; *Café-Restaurant du Cercle Catholique* (Pl. 16; B, 5), Rue des Pierres 38, D. 2½ fr., good cuisine; *Trois Suisses*, Rue Philipp Stok 19.

Baths. *Bains St. Sauveur*, at the back of the cathedral (Pl. B, 5).

Cabs 1 fr. per drive; one hour 1½ fr., each additional ½ hr. 75 c.; open carriages 1½, 2, and 1 fr. respectively.

Post and Telegraph Office, corner of the Grand' Place and Rue Breidel Pl. 7; C, 5). Telegraph office also at the Railway Station (Pl. A, 5).

Omnibuses. 1. From the *Station Centrale* (Pl. A, 5) viâ the Grand' Place (Pl. B, C, 5) to the *Bassin* (Pl. D, E, 2). — 2. From the *Station Centrale* viâ the Grand' Place to the *Porte Ste. Croix* (Pl. E, 5).

Steam Tramways. 1. To *Heyst*, viâ *Westcapelle* (branch to Sluis, p. 18) and *Knokke* (p. 18). — 2. To *Sweveezeele* (p. 40) viâ *Steenbrugge* (p. 66). — The cars start from the Place de la Station (Pl. A, 5) and halt at various points in the town.

Steamboat (starting from Fort Lapin, outside the former Damme Gate; Pl. E, 2) viâ *Damme* (p. 36) to *Sluis* (p. 18), 7-9 times daily in 1½ hr., fare 1 fr. or 60 c., there and back 1 fr. 40 c. or 1 fr.

English Church, Rue d'Ostende 52; Sun. services at 11 and 6; chaplain, *Rev. T. W. Wilkinson.*

Collections, etc.

Chapelle du Saint-Sang (p. 32), free on Frid. 6-11.30 and Sun. 8-9, at other times ½ fr.

Gruuthuuse Mansion (collection of lace, p. 26), daily 9-6, ½ fr.

Hospice de la Potterie (p. 35), week-days 2-5 (2-4 in winter), Sun. 10-12 (closed on Sat.), ½ fr.; parties by arrangement.

Hospital of St. John (p. 26), daily 9-6 (in winter 9-4), Sun. and holidays 3-5 (in winter 3-4), 1 fr. Tickets admitting to the Hospital of St. John, the Hospice de la Potterie, and the Hospices Civils may be obtained here for 1½ fr.

Library (p. 34), Mon. to Frid., 10-1 and 4-7.

Musée Archéologique (p. 30), week-days 9-1 and 2-5 (Oct. to April only on Tues. and Frid. 10-12 and 2-4), 50 c., 2 pers. 80 c., 3 pers. 90 c., 4 pers. 1 fr., each addit. pers. 15 c.; free on Sun. and holidays 11-1; at other times apply to the custodian.

Musée des Hospices Civils (p. 31), daily 9-1 and 2-5 (in winter 2-4), ½ fr.

Picture Gallery (p. 28), free on Thurs. 3-5 (in winter 2-4) and Sun. 11-1, at other times ½ fr., 2 pers. 80 c., 3 pers. 90 c.

Principal Attractions (*one day*). In the morning: Cathedral (p. 24), **Notre Dame* (p. 24), **Hospital of St. John* (p. 26). In the afternoon: *Market Place* (p. 30) and **Place du Bourg* (p. 31).

Bruges (25 ft.), Flem. *Brügge*, the capital of W. Flanders and the see of a bishop since 1559 (comp. p. xix), was connected with the seaport of Damme (p. 36) by means of the *Zwyn* (p. 18) until the 15th cent., but it now lies 7½ M. from the North Sea, with which it is connected by two canals, navigable for sea-going vessels of smaller tonnage only. One of these terminates at Sluis (l'Ecluse; p. 18); the other, which has a branch (dating from the middle ages) to Ypres, Nieuport, and Furnes, ends at Ostend. There is another canal from Bruges to Ghent. The construction of a canal between Bruges and Heyst, 75 yds. wide and 26 ft. deep, which will be available for sea-going ships of the largest size and is expected to cost 39 million fr., has been begun. Of all the cities of Belgium, Bruges, with its picturesque streets and low gabled houses, has best preserved its mediæval characteristics (p. xli). A large part of the town, which after its enlargement in 1297 was about 4½ M. in circumference, is now occupied by gardens and fields. The population, which was at one time 200,000, is now only about 55,000, and of these 11,000 are said to be paupers.

Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) is mentioned as *Municipium Brugense* as early as the 7th century. Margrave Baldwin I. of the Iron Arm (d. ca. 879), founder of the powerful line of Counts of Flanders, built a castle here in 865, and Robert of Friesland (d. 1093) chose the thriving trading town as his residence. After the assassination of Charles the Good (1127) the burghers, assembling in the Marché du Vendredi, elected Count Theodoric of Alsace to be Count of Flanders, on March 13th, 1128, and returned the following spirited answer to the deputies of the king of France (Louis VI.), who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the King of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

In the 13th and following cent. Bruges and Venice were the great commercial centres of Europe. Factories, or privileged trading companies, from seventeen different kingdoms had settled in Bruges; twenty foreign ministers resided within its walls; and inhabitants of remote districts, of which the very names were almost unknown, visited the renowned city every year. As the head of the 'Flemish Hansa in London' it practically monopolized the trade with England, especially the wool-trade which was of so great importance for the Belgian cloth-factories, and at the same time it was a 'staple place' for the cities of the German Hanseatic League. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of Germany and the Baltic

Sea. In 1302, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Bruges attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. During this period a brilliant colony of artists was retained at Bruges in busy employment, and their works still shed a lustre on the name of the city. The gradual silting up of the harbours on the adjacent coast and the rise of Antwerp and of the S. German commercial towns, however, began to undermine the prosperity of the town towards the close of the 15th cent., and its fall was accelerated by contests with Maximilian (p. 30) and dissensions with the Hanseatic League. In 1505 the Fuggers, the merchant-princes of Augsburg, removed their office from Bruges to Antwerp, and they were soon followed by the Hanseatic 'factories'. Finally, the religious commotions of the latter half of the 16th cent. completed the commercial ruin of Bruges.

From the Railway Station (Pl. A, 5; p. 19), which occupies the site of the old Marché du Vendredi, two streets lead into the town: to the left, the *Rue Nord du Sablon*, or *Noord Zavelstraat*, and to the right, the *Rue Sud du Sablon*, or *Zuid Zavelstraat*. At the end of the latter, to the right, is the church of —

Sint Salvator (*St. Sauveur;* Pl. B, 5), which has ranked as a cathedral since 1834 (comp. p. 33). The church, of very ancient foundation, was rebuilt in the early-Gothic style after a fire, between 1183 and 1223; the nave and transept were largely renewed after another fire in 1358; while the five chapels of the choir date from 1482-1527, and the vaulting of the ambulatory from 1527-30. Externally it is a cumbrous building, disfigured by later additions, and surmounted by a castle-like W. tower, the Romanesque lower part of which was built in 1116-27 and continued in 1358, while the upper part was completed in 1846 and provided with a spire in 1871.

The *Interior is remarkable for its fine proportions, the effect of which is enhanced by the tasteful polychrome decoration by *Jean Béthune* (1874-75). It measures 330 ft. in length, 123 ft. in breadth, and across the transept 174 ft., and is 90 ft. high. The locked chapels are opened by the sacristan (50 c.), who is usually to be found in the Churchwardens' Vestry (p. 23), at the W. end of the S. aisle.

On the West Wall are several large but not very important paintings. To the right of the square space under the tower: *Jacob van Oost the Elder* (1600-1671; in the 17th cent. the chief painter of Bruges, which still contains a number of his works), Descent of the Holy Ghost, with portraits of the master (left) and his son (right; 1658); *Backereel*, St. Carlo Borromeo administering the Eucharist to persons sick of the plague. To the left of the square space:

Jan van den Hoecke, Crucifixion; *Van Oost*, Triumph of Christ over Time and Death.

North Aisle (left). At the entrance of the Baptistery, which adjoins this aisle, near the transept, are two monumental *Brasses of excellent design, the one on the right dating from 1439, that on the left from 1518. All the pictures in the Baptistery (locked) are kept covered. To the right, a Crucifixion, painted in tempera about 1360 by an unknown master of the Cologne school; two wings from a picture by *Fr. Pourbus the Younger*, representing the members of the shoemakers' guild (1608); handsome candelabrum of wrought iron (16th cent.). *P. Pourbus*, *Last Supper, with Abraham, Melchisedech, and Elijah on the wings; on the outside, the Mass of Gregory the Great, and 13 good portraits of brothers of the Holy Sacrament (1559).

South Aisle. Above the S. entrance door: *M. de Vos* (?), Coronation of St. Eligius. Crucifixion, erroneously attributed to *Gerard van der Meire* (covered).

Transept. Modern stained glass by *Dobbelaere* (1861-74). A heavy marble rood-loft, in the baroque style, constructed in 1679-82, separates the transept from the choir. The statue of God the Father upon it is by *A. Quellin the Younger* (1682). — Two chapels adjoin the transept. On the right is the *Chapel of St. Barbara*, with an excellent small painted relief in carved wood (14th cent.), the Consecration of St. Eligius (Sacre de St. Eloi). On the wall to the right is an altar-piece by *Lancelot Blondeel*, the Madonna with SS. Luke and Eligius (1545). The *Chapel of the Shoemakers' Guild (Chapelle des Cordonniers)*, on the left, contains fine wood-carving of the end of the 15th cent. and several interesting brasses (on the left, *Walter Coopman, 1387, and Martin de Visch, 1452; on the right, the learned Schelewaerts, 1483, and Burgomaster Adr. Bave with his wife and son, 1555).

Choir. High-altar-piece, Resurrection by *Janssens; Van Oost*, Peter and John. At the sides are two monuments of bishops, both by *Pulincx* (18th cent.). The Gothic *Choir Stalls date from the 15th century. They are adorned with the armorial bearings of Knights of the Golden Fleece (Toison d'Or), carved after the 13th chapter of the Order (1478). The Order was founded at Bruges by Duke Philip the Good, on 10th Jan., 1429, on the occasion of his marriage with Isabella, daughter of John I. of Portugal.

Ambulatory (beginning at the N. or left transept). *Van Oost*, The Saviour predicting his Passion to his Mother, and His last interview with his Mother before the Passion. — 1st Chapel: Handsome screen of 1513; altar of 1517, with a painted crucifix (the oldest Renaissance work in Bruges); modern stained glass by *J. Béthune* (1869). — 2nd Chapel: Screen of 1517; *Altar-piece, The *Virgin* and St. Bernard, by *Allaert Claeissens*. — By the pillar opposite: *Marble tomb of* Jan de Schietere (d. 1575) and his wife,

with a Crucifixion and figures of the married couple and their patron-saints, by *G. de Witte.*

3rd Chapel: Stained glass of the 16th century. To the left, *A. Claeissens the Younger*, Descent from the Cross; on the left wing, St. Philip, on the right wing, Bishop Rodoan, the founder, with his patron-saint, Charlemagne (1609). — *Dierick Bouts* (erroneously ascribed to Memling), *Martyrdom of St. Hippolytus (covered).

The principal picture represents the saint about to be torn to pieces by four horses, mounted, or led by men on foot. The unfounded local legend is that these horses were copied by Memling from the famous horses of St. Mark at Venice. The most pleasing part of the picture is the landscape in the background, which possesses greater depth and a better atmosphere than most of the landscapes of the Van Eyck school. On the left wing is a scene from the life of St. Hippolytus, on the right the donor and his wife in a beautiful landscape. — The saints on the outside of the wings are by an inferior hand. Comp. pp. 218, xlv.

In the middle of the altar of this chapel is a painted and gilded wood-carving (end of the 15th cent.) representing the genealogy of the Virgin. The wings (SS. Hubert and Lucia) date from the middle of the 16th century. This chapel also contains: *Jac. van Oost the Elder*, The Infant Saviour in the workshop of his father Joseph, Flight into Egypt; *Meinderhout*, Battle of Lepänto; modern reliquary (1884) of Charles the Good, Count of Flanders (p. 20); tomb of John Carondelet, Chancellor of Flanders (d. 1543).

4th Chapel: Group in five sections, with scenes from the Passion in carved wood, painted and gilded (ca. 1460); modern stained glass (1898). — 5th Chapel, at the back of the high-altar: Stained glass by *J. Béthune* (1861); by the pillar on the right, Pietà, a gilded copper relief by *P. Wolfganck* (ca. 1535). — 6th Chapel. In the floor, monumental **Brass*, richly enamelled, for John van Coudenberghe (d. 1525) and Bernhardin van den Hoeve (d. 1527). To the left Mater Dolorosa, on a gold ground (1460), copied from an original in Santa Maria Aracœli in Rome. To the right (covered), Portrait of Philippe le Bel (son of Maximilian I. and father of the Emp. Charles V.) on a gold ground, master unknown (about 1505). The inscription below styles him '*Philippus Stok*' (a sobriquet applied to him by the citizens of Bruges in allusion to his habit of carrying a stick), and mentions him as the founder of the '*Broederscap der Wee'n*' (*i.e.*, the 'brotherhood of suffering'), a fraternity which still exists. — 7th Chapel: Three landscapes (17th cent.), illustrating the miraculous transference of the Casa Santa from Nazareth to Loretto. — Farther on in the ambulatory: to the left, *Jan Er. Quellin*, St. Simon Stock receiving the scapulary from the Virgin (1686).

The *Chambre des Marguilliers*, or Churchwardens' Vestry, at the W. end of the S. aisle (p. 21), contains several works of art and a leaden slab of 1087 from the tomb of St. Gunhildis, the sister of the last Saxon king *Harold*, who died at Bruges. The ivory pastoral *staff of St. Maclou (6th cent.)*, the enamelled head of a pastoral staff

of the 13th cent., and some ancient missals are preserved in a cabinet here. On the walls: Crucifixion, a triptych of about 1480; portraits by *Pourbus*, etc.

A few paces to the S.E., at the end of the Rue de l'Esprit, lies —

***Notre Dame** (Flem. *Onze lieve Vrouwenkerk*; Pl. B, 6), another early-Gothic structure, erected on the site of an earlier chapel in the 12-13th centuries. The church had originally only two aisles; the outer aisles with their rows of chapels date from 1344-60 (N. side) and 1450-74 (S. side). The tower, 395 ft. high, was completed in 1297, restored in 1853-58, and provided with turrets at the angles in 1873. The beautiful late-Gothic addition on the N. side was originally a portal, named 'Het Paradys'.

The Interior (sacristan, who shows the pictures and the tomb-chapel, 1 fr. for one person, two pers. 1½ fr., three 1 fr. 80 c., four 2 fr.; the relics are shown on Frid.) is 240 ft. long, 165 ft. broad, and 70 ft. high. The insipid decorations date from 1889.

West Wall: *De Crayer*, Adoration of the Infant Jesus, 1662; *Seghers*, Adoration of the Magi, with saints (the painter's masterpiece; 1630). Large winged picture, from the old high-altar, representing in the middle the Crucifixion, and on the wings the Bearing of the Cross, the Crown of Thorns, the Descent from the Cross, and Christ in Hades, begun by *B. van Orley*, finished by *M. Gheeraerts* (1561), and restored by *Pourbus the Younger* in 1589 after the iconoclastic outrages.

North Aisles. Several unimportant pictures of the 18th century. Also, in a niche covered with a Gothic canopy, a statue of the Virgin, dating from 1485 (?). The *Baptistery* occupies the former 'Paradys' (see above). The *Chapelle de la Ste. Croix*, at the end of the outer aisle, fitted up in 1473, contains some worthless paintings (17th cent.), representing the History of the Cross.

South Aisles. 3rd Chapel: *Ant. Claeissens* (?), Virgin and Child in a landscape, with portraits of the donor Nic. van Thienen and his wife, and the Annunciation in grisaille on the wings; to the right, a triptych of the Virgin, Child, and an angel, with portraits of Don Diego de Villegas, his wife and children, by an unknown painter, ca. 1540. — 4th Chapel: Transfiguration, probably by *Gerard David*, with good portraits of the donor Ans. de Boodt and his wife, along with their patron-saints, added by *P. Pourbus* (1573); *Van Oost*, The Angel warning Joseph and Mary to flee to Egypt (altar-piece). — Adjoining the confessional: *Herri met de Bles* (?), Annunciation and Adoration of the Magi, on a gold ground.

The end of the outer S. aisle is railed off as a chapel by a low and graceful marble balustrade by *Jehotte* (1842). In a black marble niche, over the altar, stands a *Statue of the Virgin and Child, a lifesize marble group of exquisite beauty, ascribed to *Michael Angelo*, probably identical with the statue ordered by Jan *Mouscron*, a merchant of Bruges, and erroneously spoken of by

Condivi and Vasari as a bronze work. It would therefore belong to the great master's early period, and date from about 1500. The lifesize study for the head of the Madonna, by Michael Angelo's own hand, is in the South Kensington Museum. Horace Walpole is said to have offered 30,000 fl. for this statue. — On the wall to the right is the tomb of Adrian van Haveskerke; above, *P. Pourbus*, Last Supper, 1562; farther on, the engraved and enamelled brass of Josse de Damhoudere and his wife (1581-85).

NAVE. Pulpit of 1743, with reliefs and figures (Wisdom seated on the terrestrial globe). The nave is separated from the choir by a wooden rood-loft of 1722, above which is a Crucifix dating from 1594.

CHOIR. The armorial bearings above the choir-stalls serve as a memento of the eleventh Chapter of the Order of the Golden Fleece, held here in 1468. High-altar of the 18th century.

In the AMBULATORY, beginning by Jehotte's balustrade: *J. van Oost the Elder*, Vision of St. Rosalia, after Van Dyck's painting in the Museum at Vienna.

Then, in a closed chapel to the right, the **Tombs* of Charles the Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the native princes of the South Netherlands.

The lifesize recumbent figures of the duke and his daughter, in copper, richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of Burgundian duchies, counties, and baronies. The tomb of the Princess, in the Gothic style, and by far the more valuable as a work of art, was executed by *Jan de Baker* of Brussels in 1495-1502, aided by five or six assistants. The Duke's tomb, an imitation of the other, was erected in 1559 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor *Jonghelinck* of Antwerp the then very large sum of 24,395 fl. The Emp. Charles V. caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy. The tomb of Charles bears his motto: 'Je l'ay empris, bien en aviengne!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments deeply interesting. They were first erected in the choir, and only since 1816 have they stood in this chapel, which was originally dedicated to *P. Lanchals*, unjustly beheaded in 1488, whose tombstone is still to be seen to the right of the entrance.

This chapel also contains the following paintings: The Mourning Mary, surrounded by small representations of her Seven Sorrows (16th cent.); Entombment, with saints and donors, a triptych dating from about 1490; two wings of an altar, presented by Remi Ommejaghere, by *P. Pourbus*. — Adjoining the chapel to the left, *Claeissens*, Foundation of Santa Maria Maggiore at Rome.

The former *Chapel of the Virgin*, behind the high-altar, gaudily painted and adorned with stained glass by J. Béthune (1865), now contains the Host. — Farther on, *P. Pourbus*, Triptych, Adoration of the Shepherds and donors (1574); then, above, a richly-carved Gothic pew in oak, of 1474, formerly the property of the famil-

of Van der Gruuthuuse, with whose house (see below), it was connected by a passage. Then, *Jac. van Oost*, Triumph of the Church (1652), Calling of Matthew (1640); *Caravaggio* (?), Christ at Emmaus (1604). — Opposite is the Chapel of the Sacred Heart, formerly the Chapel of the Trinity, containing four reliefs of the 15th cent., restored in 1874 and tastelessly repainted.

The Gruuthuuse-Straat leads to the E. from the choir of Notre Dame to the Dyver, No. 18 in which is the entrance to the court in front of the Gruuthuuse House.

The W. wing of the **Gruuthuuse Mansion** (Pl. B, 6), next the church, was built about 1465-70, with its elegant gable-windows and turrets; the E. wing dates from 1482-83. The mansion, which has belonged to the town since 1873, is now being thoroughly restored and prepared for the reception of the municipal collections of antiquities. The completed E. wing contains the *Museum van Kantwerken*, a valuable collection of Flemish, Brabant, Antwerp, Mechlin, Dutch, and Valenciennes lace (12-17th cent.), given to the town by the *Baroness Liedts*, whose bust, by H. Pickery, adorns the hall (adm., see p. 19).

The Dyver and the Quai du Rosaire (Pl. C, 5; *View of the quaint old town, to the left) lead in a few minutes from the Gruuthuuse to the Fish Market and the Place du Bourg (pp. 31, 32).

A gateway (at which visitors ring on the right) opposite the W. side of Notre Dame leads to the ***Hospital of St. John** (Pl. B, 6), which has existed since the 12th cent., and where the sick are attended by Sisters of Charity. The interesting sculptures above the walled-up gateway to the left of the entrance date from the 13th century. Admission, see p. 19.

The hospital contains a number of **Pictures by *Memling*, which alone would amply repay a visit to Bruges (comp. Introd., p. xlv). These are preserved in the former chapter-room.

In the centre, on a rotatory pedestal, is the ***Châsse of St. Ursula*, a reliquary of Gothic design, the scenes painted on which form Memling's finest work. It is said to have been ordered by the Hospital in 1480, and completed in 1489.

'The shrine of St. Ursula is a Gothic chapel in miniature, its long sides being divided into archings containing six episodes, its cover adorned with six medallions; one incident fills each of the gables. In the medallions are the coronation of the Virgin, the glory of St. Ursula, and four angels; on the gables, St. Ursula shelters the band of maidens under her cloak, and the Virgin in a porch is worshipped by two hospital nuns. Of the six designs on the long sides, one represents the fleet arriving at Cologne, where Ursula prepares to land with her companions. We recognize the shape of the old cathedral, the steeples of several churches, and one of the city towers, most of them true to nature but not in their proper places; in one of the distant houses Ursula sees the vision of the Pope bidding her to visit Rome. Another scene is laid on the quays of Bâle, where St. Ursula has taken to the shore, whilst a part of her suite awaits its turn to disembark. A third shows the Pope surrounded by his court in the porch of a church awaiting St. Ursula, who kneels on the steps leading up to the portal. In a gallery close by, the British neophytes are baptised and confessed, or partake of the Holy

Communion. The Pope, in the fourth picture, accompanies the maidens on their return to Bâle; he sits with his cardinals in the vessel which carries St. Ursula, whilst the suite of both still winds through the passes leading from the Alps. On the fifth panel, the background is a camp on the Rhine shore, where boats have landed some of their living freight, and others approach with crowded loads; the knights and virgins are set upon by soldiers and are vainly defended by their steel-clad champions. The sixth picture is that in which St. Ursula is seen in a passive attitude of prayer, awaiting the arrow of a executioner; the men about her, armed in proof, or shrouded in mantles, are spectators or actors in the massacre of the saint's companions; and the distance is filled with tents behind which the Kölner Dom rears its solid walls'.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the 'dramatis personæ' are more naturally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted colour. ... A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'.

Crowe and Cavalcaselle. The Early Flemish Painters. 1872.

On the wall opposite the entrance is the **Altar-Piece of the SS. John*, a winged picture painted by *Memling* for the high-altar of the church and presented in 1479 by Brother Jan Floreins, surnamed Van der Ryst, in honour of the two patron-saints of the hospital. This work was long erroneously called the '*Marriage of St. Catharine*'. It was restored in 1891.

'The Virgin sits on a throne in a rich church-porch; angels hold a crown above her; the infant on her lap bends to give a ring to the bride kneeling in regal raiment at his feet; to the left and right, the Baptist, Evangelist, and St. Barbara stand gravely in attendance; an angel plays on an organ; another holds a missal. Close behind St. Barbara, a monk of the order of St. Augustin contemplates the scene; and in a landscape watered by a river the Baptist prays to God, preaches to a crowd, wends his way to the place of execution, and burns — a headless trunk — at the stake; elsewhere, St. John Evangelist seethes in boiling oil. On the left wing of the triptych the daughter of Herodias receives the Baptist's head, and dances before Herod. On the right wing St. John Evangelist is seated and looks towards heaven, preparing to note the vision before him. He sees the king of kings, the elders, the lamps of the Apocalypse, the lamb, the symbols of the Evangelists, and Death on the pale horse, bursting with his three companions on the men who flee; on the placid surface of the sea, the vision is reflected and forms a grand and imposing picture. On the outer face of the wings, Jacques de Keuninck, treasurer, Antoine Seghers, director, Agnes Cazembrood, superior, and Claire van Hultem, a nun of the hospital, are depicted under the protection of their patron saints.' — *Ibid.*

By the entrance, to the left, is a smaller winged picture by *Memling*, representing the **Adoration of the Magi*, also painted in 1479 and presented by Jan Floreins. On the inside of the shutters, the Nativity and Presentation in the Temple; outside, John the Baptist and St. *Veronica*.

The thin, bearded man looking in at the window, with a cap such as is still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the left, on the central panel, the donor, kneeling.

Between the windows are two other pictures. A diptych, painted in 1487, represents the *Virgin* with a red mantle, offering an apple to the Child; on the other wing the donor, Martin van Newenhoven, unquestionably the best of Memling's portraits. The other picture is a *Pietà*, with the portrait of the donor A. Reins, and SS. Adrian, Barbara, Wilgefortis, and Mary of Egypt on the wings (the last two on the outside). This picture, also sometimes attributed to *Memling*, is probably by an inferior contemporary.

Beside the second window is a *Portrait Head*, representing the daughter of burgomaster W. Moreel (p. 100), by *Memling* (1480), styled by a later inscription 'Sibylla Sambetha' (*i.e.* the Persian Sibyl).

Above the fire-place is a copy of *Van Dyck's* Repose during the Flight into Egypt; in the corners of the room are a valuable chalice of 1619 and a small Gothic ciborium, with a statuette of the Madonna (gilded wood-carving).

The Hospital itself (containing 240 beds) is well worthy of a visit. The large old hall, divided by partitions, is used as a store.

On quitting the Hospital we turn to the right (S.), cross the bridge, which affords an attractive view of the river-front of the Hospital, and follow the Rue Ste. Catherine, No. 84 in which is the—

***Museum** (Pl. 18; B, 7), containing the PICTURE GALLERY OF THE ACADEMY (p. 35), a collection of great interest to the student of early-Flemish art. (Critical catalogue by *James Weale*, 2 fr.; not sold at the museum.) Admission, see p. 19.

On the wall opposite the entrance: *Jean Prévost*, The Last Judgment (1525), a very impressive picture, notwithstanding several eccentricities. In the upper part the heads are very beautiful and varied. — To the right, *Gerard David*, The sentence of Cambyses against the unjust judge Sisamnes. The first picture represents the bribery in the background, and the sentence of the king in the foreground; the second the executioners flaying Sisamnes in the foreground, and the son of Sisamnes, seated as his father's successor on the judgment seat on which hangs the skin of the latter, in the background. Both pictures (completed in 1498) are boldly painted, with a brownish tone of colouring, and admirably finished. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — *Gerard David*, *Triptych (about 1507). In the central picture the Baptism of Christ; on the left wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the right wing Elizabeth van der Meersch, the first wife of the donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magdalen Cordier, the donor's second wife, with her infant daughter and her patron-saint. — *Jan van Eyck*, *Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George van der Paele (1434-36; from the former cathedral). The figures, half lifesize, are strongly realistic. The Madonna is the ugliest ever painted by Van Eyck, the Child, with its aged expression (meant to indicate the presence of Deity?), is lean and unattractive, and St. George, in spite of his brilliant armour, has much the appearance of a rude common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. — *Jan van Eyck*, Portrait of his wife, 1439, evidently unflattered, but admirably finished, and faithful in every detail. — After *Jan van Eyck*, Head of Christ, with the spurious inscription, 'Joh. de Eyck inventor 1420', a reduced copy of *the work in the museum* at Berlin. — *Memling*, *Triptych (1484), from the *chapel of St. Christopher* in the Church of St. Jacques. In the central

picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the left is St. Maurus reading, to the right St. Egidius with the doe. On the left wing is Burgomaster Willem Moreel, the donor, with his five sons and his patron St. William, on the right wing, Barbara Vlaenderbergh, his wife, with eleven daughters and St. Barbara. On the outside are St. John the Baptist and St. George, in grisaille. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. The picture has unfortunately been much injured by the removal of the original varnish. St. George is probably by a different hand. — *Brabant School* (15th cent.), Death of the Virgin.

Most of the back-wall is occupied by paintings by *Pieter Pourbus* of Gouda, who early emigrated to Bruges and died there in 1584. Portraits of J. Fernaguut and his wife (1551); Last Judgment (1551), from the Hôtel de Ville; Descent from the Cross, with wings in grisaille (1570). — Then, *P. Claeis*, Allegorical representation of the Treaty of Tournai in 1584; *A. Claeissens the Younger*, Banquet in honour of Jan de Schietere and Phil. van Belle (1574); below, copy of *Jan van Eyck*, St. Barbara sitting in front of a Gothic church (comp. p. 173; described by Hofstede de Groot as an 18th cent. etching). *German School* (15th cent.), Adoration of the Magi; *Gerard David*, *Preaching of John the Baptist and the Baptism of Christ, two charming small coloured drawings on parchment.

Entrance-wall: *Jan van Goyen*, River-scenes. — End-wall, to the left. Above, *J. van Oost the Elder*, St. Augustine washing the feet of Christ (in the guise of a pilgrim), St. Anthony of Padua and the Holy Child, St. Anthony resuscitating a dead man, Portraits of two Arquebusiers, Theologian dictating to his amanuensis.

From the Rue Ste. Catherine, the Rue de la Vigne and the Rue de l'Arsenal lead to the W. to the **Béguinage** (Pl. A, 6; comp. p. 65), founded in the 13th cent. and situated at the S.W. end of the town. The entrance is in the right angle of the Place de la Vigne; we cross a bridge and pass through a gateway of 1776. The low, whitewashed houses surround a court shaded by lofty trees. The *Church*, dedicated to St. Elisabeth, was founded in 1245 and rebuilt in 1605; the altar-piece is by the elder Van Oost, and there is an Assumption by T. Boeyermans in the N. aisle (1676). — A little to the S. of the Béguinage, opposite the mouth of the Ghent canal, is the *Minnewater* or *Lac d'Amour* (Pl. A, 7), a sheet of water formerly used as a harbour. The bridge on the S. side, adjoining which one of the two towers erected in 1400 is still standing, commands a picturesque view of the town and the Canal de Gand.

The Rue Vieille de Gand, diverging on the other side of the Rue Ste. Catherine, leads to the S.E. to the (1/2 M.) *Porte de Gand* (Pl. C, 7), a picturesque erection of the 15th century. — Thence we may proceed to the N.W. to the Fish Market and the Place du Bourg, passing the Gothic *Church of Ste. Madeleine* (Pl. C, 6; recently restored), with a vaulted timber-roof over the nave, and the attractive *Park*. In the Rue des Frères Mineurs (No. 10), on the other side of the park, is the *Vlaamsche Huis* of Mr. Verhaeghe-Lebret, with a wooden façade in the ancient Bruges style.

From the E. end of the Rue Sud du Sablon (p. 21), its prolongation, the Rue des Pierres (Pl. B, 5), leads past several tasteful and lately restored houses of the 16-17th cent. to the small Place Stévin, adorned with a bronze *Statue of Simon Stevin* (Pl. 11; B, 5), the inventor of the decimal system (d. 1635). Farther on is the —

Grand' Place (Pl. B, C, 5), or market-place, in which a band plays on summer-evenings. In the centre stands a colossal *Monument to Jan Breidel and Pieter de Coninc*, guild-masters and leaders of the citizens of Bruges at the 'Bruges Matins', or massacre of the French garrison on 18th May, 1302, and in the 'Battle of the Spurs' at Courtrai (p. 68); the monument, erected in 1887, is by Devigne.

The S.E. side of the square is occupied by the **Halles,** a large building erected in the 13th and 14th centuries, and altered in 1561-66 from designs by *Peter Diericx*. The building forms a rectangle, 144 ft. broad and 280 ft. deep. The **Belfry** *(Tour des Halles*, or *Grande Tour)*, rebuilt after a conflagration in 1280, 352 ft. in height, rises in the centre of the façade and leans slightly towards the S.E. The two massive square lower stories, flanked with corner-turrets, date from the 13-14th cent.; the octagon above was added after 1482, and the parapet in 1822. Over the portal is a statue of the Madonna. The summit (402 steps) commands a very extensive view. The *Chimes, dating from 1743, are played on Wed. & Sat., 11.15, Sun. 11.30 a.m. (entrance in the court to the right, upstairs; ring the bell in the gallery; adm. 25 c.). The groundfloor of the E. wing was formerly used as a vegetable-store; it now accommodates the interesting *Archaeological Museum*, chiefly of local origin (adm., see p. 19; entrance from the market-place). The collections are to be removed to the Gruuthuuse (p. 26).

'In the market-place of Bruges
Stands the belfry old and brown;
Thrice consumed and thrice rebuilded,
Still it watches o'er the town'. *(Longfellow.)*

On the E. side of the market-place are the still unfinished *Government Buildings* (Pl. C, 5), occupying the site of the old Cloth Hall, a building of 1369-99, pulled down in 1787. Adjoining is the *Post and Telegraph Office* (Pl. 7; C, 5), completed in 1891, to the upper story of which the *Municipal Archives* were removed in 1898. Both these buildings are in the Gothic style, the former in hewn stone, the latter in brick with sandstone adornment.

On the W. side of the market-place, at the corner of the Rue St. Amand, is a house formerly belonging to the *Bouchout* family, a handsome old building in the mediæval style, adorned with a gilded lion. According to a popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about 1650. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'.

In the opposite house, called the Cranenburg (Pl. 4; B, 5), now *completely modernized*, the citizens of Bruges, instigated by Ghent,

kept the German King Maximilian (p. 21), the 'last of the knights', prisoner during four months in the year 1488. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city, notwithstanding which Maximilian was not liberated until he had solemnly sworn to recognize the Council of the Regency of the Netherlands Estates and to remove all foreign troops from the country. A few weeks later, however, he was released from his oath by a congress of princes convened at Malines by his father, the Emp. Frederick III., and the Imperial army was ordered to continue its march against Ghent (comp. p. 60).

The name of the Rue du Vieux Bourg, behind the Halles, commemorates the castle built in 865 by Baldwin Bras-de-Fer, which became the central point of the earliest city. — A few yards to the S., in the narrow Rue des Chartreuses (No. 4; Pl. B, C, 5), is the small **Musée des Hospices Civils** *(Museum der Burgerlijke Godshuizen)*; admission, see p. 19.

The collection (in two rooms) includes early-Flemish paintings, antique furniture, stained glass, painted statuettes, engraved metal caskets, pottery, etc. Among the most interesting exhibits (in the second room) are specimens of early Chinese porcelain; diptych (dated 1522), with portrait of a brother of the Hospice of St. John; *Madonna in painted ivory, from the end of the 13th cent.; altar-cross (15th cent.); fine carved casket, painted and gilded, of the 15th cent.; bugle-horn (13th cent.).

From the S.E. corner of the market-place the short Rue Breidel leads to the Place du Bourg (Pl. C, 5), on the right side of which rises the ***Hôtel de Ville** (Pl. 5). This elegant Gothic structure, with three turrets in front and three at the back, and lofty church-like windows, was begun about 1376 by *Jan Roegiers* (the façade was probably finished in 1387), and restored in 1854-1871. The 48 niches in the principal façade, between the windows, are filled with statues of Counts of Flanders, which replace those destroyed by the French sansculottes in 1792. The Counts of Flanders, on their accession to the throne, used to show themselves to the people from one of the windows or balconies, and swear to maintain the privileges and laws of the city (p. 20).

Interior (restored in 1895 in the original style). Ground Floor. In the vestibule is a large picture by *Dobbelaere*, representing the Works of Charity. The council-chambers contain some modern pictures and a few objects dating from the 17th cent. (inkstands, the silver chain of the burgomaster's hand-bell). — First Floor. The *Great Hall*, or Grande Salle des Echevins, which occupies almost the entire length of the building, is interesting on account of its fine Gothic roof of pendent wood-work, dating from the end of the 14th century. It has lately been decorated by *A. de Vriendt* (d. 1900) with scenes from the history of Bruges, and is temporarily closed to the public.

Adjoining the Hôtel de Ville on the left is the *Maison de l'Ancien Greffe Flamand (Pl. 14; C, 5), or old municipal record office, a Renaissance edifice built by *J. Wallot* in 1535-37, restored in 1881-84, and profusely adorned with gilding and statues; it is now a court of law. The carved doors of the court-room, executed by *Ant. Lambronck* in 1544, were formerly in the cathedral. — The

vaulted passage below the Ancien Greffe leads to a bridge crossing a canal to the *Fish Market* (Pl. 6; C, 5), whence a good view is obtained of the back of the Palais de Justice (p. 33) and of the Hôtel de Ville. — Hence to the S. to the Park and the Porte de Gand, see p. 29.

In the corner, adjoining the Hôtel de Ville on the right, is the ***Chapelle du Saint-Sang** (Pl. 13, C 5; adm., see p. 19; ring at the concierge's house in the corner), a small and elegant church of two stories, founded by Theodoric of Alsace, Count of Flanders, and his wife Sibylla of Anjou. It derives its appellation from some drops of the blood of the Saviour, brought from the Holy Land in 1149 by Theodoric (p. 20), and presented to the city. The lower story dates from 1150, the upper was rebuilt in the 15th cent.; the portal and staircase, constructed in 1533, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were handsomely restored in 1819-39.

The Lower Chapel (entrance next the concierge's house), dedicated to *St. Basil*, consists of nave and aisles, with choir of the same breadth as the nave, and rests on low round pillars. It was restored in 1893-96.

The Upper Chapel, reached from the Place by the staircase mentioned above, has no aisles. The decorations of the chapel are modern. The windows, comprising portraits of Burgundian and Hapsburg princes, were executed by *J. F. Pluys* in 1845-47, mostly from old designs. The large W. window, with the history of the Passion and the conveyance of the Holy Blood to Bruges, is by *Capronnier* (1856). The polychrome decoration of the choir was executed in 1856; the modern altar, in the Gothic style, is by *Michael Abbeloos*. The pulpit consists of a globe, resting on clouds.

In the S. wall are three arches opening on a Chapel, with a gallery where the Holy Blood is exhibited every Friday from 6 to 11.30 a.m. (grand procession on the first Monday after May 2nd). Above the arches: outside, *De Crayer* (?), Pietà; inside, *Jac. van Oost the Elder*, Descent from the Cross (1649). The marble altar of the chapel, bearing a massive silver crucifix, dates from the 18th century. The window with SS. Longinus and Veronica is by Jean Béthune.

A room to the right of the vestibule contains the small Museum of the church. On the entrance-wall: a piece of tapestry of 1637, the Transportation of the body of St. Augustine to Sardinia; two handsome vestments of the 16th cent., etc. — On the wall to the left: piece of lace of 1684 (under glass); silver-gilt reliquary (4 ft. 3 in. high, 2 ft. broad), studded with gems, which was made in 1614-17 by *Jan Crabbe* of Bruges; the miniature crown resting on it is erroneously said to have belonged to Princess Mary of Burgundy (p. 25). Adjoining are two pictures by *P. Pourbus*, with portraits of members of the Brotherhood of the Holy Blood (1556), and two *winged pictures* of the early-Flemish school (15th cent.), portraying the Crucifixion, etc. — Between the windows is an old Flemish

painting of the 15th cent. representing Count Theodoric receiving the 'Holy Blood' from Baldwin III. of Flanders, King of Jerusalem (?).

On the wall to the right is the *Descent from the Cross, a winged picture of the early 16th cent., wrongly attributed to *Gerard David*. On the wings are Mary Magdalen with Cleophas, and Joseph of Arimathæa with an unknown man. In the background is Mt. Calvary.

In the windows and on the desk-case are fragments of the old stained glass of the upper church of 1542, with the designs from which it was executed.

At the E. angle of the market-place is the unassuming **Palais de Justice** (Pl. C, 5), built in 1722-27 on the site of the town-hall of the *Franc de Bruges* ('*Het Brugsche Vrye*'), or district of the '*Buitenpoorters*', *i.e.*, inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. This building, erected about 1434, was destroyed by fire, with the exception of the court-room (see below).

The Court Room (*Chambre Echevinale;* custodian in the quadrangle, ½ fr.) contains a magnificent Renaissance *Chimney-Piece, occupying almost the entire side of the room, executed in 1529-30 by *Guyot de Beaugrant*, to commemorate the battle of Pavia, and the peace of Cambrai, by which France was obliged to recognise the independence of Flanders. The lower part consists of black marble, with four reliefs in white marble, on the frieze, representing the history of Susanna. The upper part, which is of carved oak, was executed from designs by the painter *Lancelot Blondeel*, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly lifesize, represent Charles V. (in the centre), as Count of Flanders, wearing the insignia of the Order of the Golden Fleece, his paternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his maternal ancestors Ferdinand of Aragon and Isabella of Castile on the right of the spectator. The throne is embellished with busts of Philip le Bel and Johanna of Castile, the parents of Charles; and on two small medallions are portraits of Lannoy, the victor at Pavia, and Margaret of Austria. The medallions held aloft by children contain portraits of Francis I. and his wife, Eleonora, sister of Charles V. The whole is decorated with genii, foliage, and the armorial bearings of Burgundy and Spain. — Below is an iron brasier of the 16th century.

The tapestry on the walls was manufactured at Ingelmünster (p. 42) in 1859, in imitation of the original, of which portions were found in the cellar. Above is a series of full-length portraits of rulers of the country. An interesting representation of the room is shewn in a picture by *G. van Tilborgh*, dating from 1659. The two brass inkstands in this room date from 1566.

On the groundfloor of the Palais de Justice are the *Provincial Archives* (open daily, 9-12).

At the corner of the Rue Breidel, on the W. side of the square, is the *Landhuis* or *Prévôté de St. Donatien*, built in the Renaissance style in 1662 after plans by Fr. van Hillewerve. This was originally the seat of the provosts of the cathedral, who exercised jurisdiction over the adjoining streets. — Adjacent to the Place du Bourg, on the N., is another Place, planted with horse-chestnuts, which was formerly the site of the church of St. Donatien, the old cathedral of Bruges, destroyed in 1799.

The Rue St. Jacques, with the *Conservatory of Music*, the *Halle au Beurre* or *Boterhuis* (on the right), and other fine brick buildings, leads from the N.W. corner of the market-place to the —

Church of St. Jacques (Pl. B, 4), founded about 1240, enlarged in the late-Gothic style in 1457-1518, extensively altered in 1692 in the style of that period, and restored since 1897. Sacristan, Rue Val des Roses 5.

Of the numerous pictures of the 16th, 17th, and 18th centuries, arranged to some extent in rows as in a picture-gallery, and provided with the names of the artists and the dates, we can specify only a few. The painters mostly belong to Bruges (*L. de Deyster*, *Jos. van den Kerckhove*, and others). LEFT AISLE. On the wall: *Early Flemish School* (15th cent.), Scenes from the life of St. Lucia (Bruges Belfry in the background); *Jan Mostaert* (?), Madonna and Child in a golden rose, surrounded by Solomon, Prophets, Sibyls, St. Joachim, and St. Anna, with the Tiburtine Sibyl and St. John in Patmos on the wings. 1st Chapel: Fine chased copper monumental tablets of Spanish families, one of which, with the date 1461, is to the memory of *Catherine*, daughter of *Coland d'Ault*, represented between her brother and her guardian angel; another, dating from 1577, is to the memory of *Don Francisco de Lapuebla* and his wife; a third, of date 1615, is in memory of *Don Pedro de Valencia* and his wife. The E. end of the left aisle, where formerly hung a °Presentation in the Temple, by *Jac. van Oost the Elder* (1655), is at present under restoration. — On the HIGH ALTAR: *J. van Bockhorst*, Adoration of the Magi. — At the end of the RIGHT AISLE: to the right, a small Chapel (restored in 1876), containing the tomb (repainted) of *Ferry de Gros*, *Seigneur de Oyenghem and Nieuwenlande* (d. 1544) and his two wives (the recumbent figure of the second wife is particularly beautiful); on the small altar in this chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a chaplet of fruits. To the right, farther on in the right transept: Madonna, with the donors, by *P. Pourbus*, 1556. — The pulpit, rood-lofts, and choir-stalls were put up in the latter part of the 17th century.

The late-Gothic **Cour du Prince** (Pl. 3; B, 4), in the Rue du Marécage, to the S., once the palace of the Dukes of Burgundy, where the nuptials of Charles the Bold with Margaret of York were celebrated in 1468, and where Philippe le Bel, father of Charles V., was born, has been rebuilt with part of the old tower and is now the convent of the Dames de la Retraite.

From the Rue St. Jacques, farther to the N., the Rue des Baudets leads to the well-preserved *Porte d'Ostende* (Pl. B, 2). — In the neighbouring Rue St. Georges, to the S.E., is the *Normal School for Girls* (Pl, B, C, 3), a handsome modern Gothic building.

From the N.E. corner of the market-place we follow the Rue Philipp Stock, turn to the left by the Rue de Cordoue, and then cross the Place St. Jean to the N. to the small *Place Jean van Eyck* (Pl. C, 4), which is surrounded by interesting mediæval buildings, and bounded on the E. by a canal. The bronze statue of *Jan van Eyck* (Pl. 9), by Pickery, was erected in 1877. On the W. side of the *Place* is the Poorters Loodze and on the N. the Municipal Library.

The **Municipal Library** (Pl. 2; C, 4), which is now established *in the ancient Tonlieu*, or custom-house of 1477 (restored in 1878),

contains 15,000 vols., 562 old MSS. (comprising missals of the 13-14th cent.), the first books printed by Colard Mansion, the printer of Bruges (1475-84), and a collection of engravings (adm., see p. 19).

The **Poorters Loodze** (i.e. *Citizens' Lodge;* Pl. C, 4), built about the middle of the 14th cent. and restored in 1899, was formerly an assembly-hall for the townspeople ('*poorters*', those who live within the '*poort*' or gate). This building, now being prepared for the reception of the municipal archives (p. 33), accommodated until recently the Academy of Fine Arts, founded in 1719.

To the W., at the corner of the Rue des Pelletiers and near the Theatre (Pl. 15), is the ancient *Merchant House of the Genoese* (now a tavern), a well-preserved Gothic building of 1399, afterwards the property of the linen-manufacturers ('Witte Saey Halle'). Over the door are St. George and five coats-of-arms; adjoining is the inscription.

A little to the N.E. is the *Marché du Mercredi*, now called *Place de Memling* (Pl. C, 4), where a *Statue of Memling* (Pl. 10) in marble, by Pickery, was erected in 1871. From the Rue de la Cour de Gand, leading to the E. from the Place de Memling, the Quai Long diverges to the left. A short side-street on the left of the quay brings us to the church of **St. Gilles** (Pl. C, D, 3), an early-Gothic edifice with three gables, begun in 1240 and enlarged in the 15th century. The interior, skilfully restored in 1872-79, has timber-vaulting and modern stained glass; in the aisles are antique polychromatic reliefs of the Stations of the Cross, and paintings by *Fr. Pourbus the Elder*, *Ant. Claeissens*, *J. van Oost the Elder*, etc.

We return to the Quai Long, follow it to the N., and cross the Pont des Dunes to the Quai de la Potterie, on which stand the large *Séminaire Épiscopal* (Pl. D, E, 3) and (farther on) the **Hospice de la Potterie** (Pl. E, 2; No. 79), an asylum for old women, established about 1276. Adm., see p. 19.

The hospice contains old paintings, particularly a good picture by *Pieter Claeissens*, representing Mary and the Child beside a tree ('Van't Boomtje'), with God the Father, and the Holy Ghost in the form of a dove at the top (1608). Also drawings ascribed to the brothers Van Eyck and their sister Margaret; fine miniatures; old Flemish tapestry (15-17th cent.); fine antique furniture, including two chests (14th and 15th cent.) and a bed of the 17th century. — In the chapel, screen of coloured marble (1645).

The Rue du Persil, on the E. side of the hospice, leads to the S. to the Rue des Carmes, in which, immediately to the left, is the late-Gothic house of the *Arquebusiers of St. Sebastian* (Pl. E, 4), a guild founded in the 14th cent., with a slender octagonal tower, containing portraits from the middle of the 17th cent. downwards (adm. 25 c.). Charles II. of England (p. 30) and the Emp. Maximilian were both members of the guild. — Close by are the ramparts, on which rise two wind-mills, and the *Porte Ste. Croix*, or *Kruispoort* (Pl. E, 5; omnibus, see p. 19), rebuilt in 1402. Fine view of the towers of the city from the ramparts.

Farther on *in the Rue des* Carmes is the Couvent des Dames *Anglaises (Pl. E, 4), an* English nunnery founded in 1629, with

which an excellent school is connected. The convent possesses some good pictures (Jordaens, Isaac blessing Jacob, etc.). The church of the convent, a Renaisance structure with a dome, was built by *Pulincx* in 1738-39, and contains an altar, executed at Rome, and composed of rare Persian and Egyptian marbles. — To the S.W. of this point, at the end of the Rue de la Balle (on the left), is the **Eglise de Jérusalem** (Pl. D, 4). This small late-Gothic brick edifice of the 15th cent. contains (below the high-choir) an imitation of the Holy Sepulchre, founded by 'Messire Anselm Adornes', Burgomaster of Bruges, who twice visited Jerusalem with a view to ensure the resemblance. The nave contains a bronze monument to him (d. 1483) and his wife (d. 1463). The stained glass (restored in 1890) dates from the 15-16th centuries.

The **Church of St. Anna** (Pl. D, 4), close by, was built about 1500 and reconstructed in the Renaissance style in 1607-12. The church, which is destitute of aisles, has carved wooden panelling of 1699; pulpit of 1675; rood-loft of 1642; and pictures by the elder *Van Oost* and *L. de Deyster*.

Damme, a village 3 M. to the N.E. of Bruges, on the canal leading to Sluis (comp. p. 18; cab, incl. 1 hr.'s halt, 6 fr.; steamboat, see p. 19), was once the port of Bruges and fortified, but has been in a state of decadence since the beginning of the 15th cent. owing to the silting up of the *Zwyn*, an arm of the sea which finally dried up in 1872. The picturesque *Town Hall*, with its interesting portal, was built in 1464-68 and restored in 1895; in front of the building is a statue of the Flemish poet *Jacob de Coster van Maerlant* (ca. 1235-91), by Pickery (1860). The church of *Notre Dame*, founded in 1180, but never completed, and much altered at later periods (now under restoration), and the *Hospital of St. John* (containing a few paintings) also merit inspection. There is a good *Estaminet* in the town-hall. — From Damme, we may proceed on foot or by steamboat to Sluis and return to Bruges viâ Heyst and Blankenberghe; comp. p. 18.

Dante (*Inferno* xv., 4-6) compares the barrier which separates the river of tears from the desert with the embankments erected by the Flemings under Count John of Namur (1300 et seq.), between Bruges and Wissant (beyond the French frontier), to protect the coast against the encroachments of the sea: —

'Quale i Fiamminghi tra Guizzante e Bruggia,
Temendo il flotto che inver lor s'avventa,
Fanno lo schermo, perchè 'l mar si fuggia'.

5. The Railways of S.W. Flanders.

These lines serve so many small stations that the speed of the trains is extremely slow. The flat, agricultural district traversed by them presents the usual Flemish characteristics. The towns of this part of Flanders are now dull and lifeless, but more than one of them has had a stirring past. Every lover of art will find much to interest him in *Ypres*, and the rood-loft of *Dixmuiden* (p. 40), the cloth-hall of *Nieuport* (p. 40), and various edifices of *Furnes* (p. 40) also deserve a visit.

1. From Ostend to Ypres, 35 M., railway in $1^3/_4$-$2^1/_4$ hrs. (*fares 3 fr. 70, 2 fr. 20 c.*). Carriages are changed at Thourout.

Stations: Snaeskerke, Ghistelles (Hôtel de l'Europe; frequently

visited from Ostend), *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below).

15 M. **Thourout**, Flem. *Thorhout* (72 ft.; *Hôt. de Flandre; Union*), a town with 8500 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor (*Thorhout* = grove of Thor). It contains a seminary for teachers, and a handsome church with double aisles. — Thourout is the junction of the line from Bruges to Courtrai (p. 41).

About 1½ M. to the W. is the castle of *Wynendaele*, a good example of a mediæval fortification, once the property of the Counts of Flanders, now belonging to M. Mathieu of Brussels, and recently well restored.

19½ M. *Cortemarck*, the junction for the Ghent and Dunkirk line (p. 40). — Then *St. Joseph*, *Staden*, *West-Rozebeke*, *Poelcapelle*, *Langemarck*, *Boesinghe*. Fertile district.

35 M. **Ypres.** — **Hotels.** *Hôtel de la Châtellenie, Grand' Place; Hôt. de l'Epée Royale, Grand' Place, R. 2, B. ¾, D. 2 fr. — Near the station: Hôt. St. Sébastien; Hôt. de France, R. 2, B. 1, D. 1½, pens. 4 fr., commercial; Hôt. du Nord, R. 1½, B. ¾, D. 1¾ fr.; Hôt. des Brasseurs.

Ypres, Flem. *Ieperen* (60 ft.), an old town with remains of ancient fortifications, on the *Yperlée*, situated in a fertile district, contains 16,600 inhab., who are chiefly occupied in the manufacture of linen and lace, and possesses broad and clean streets. It was formerly the capital of West Flanders. About 1247 Ypres is said to have had a population of 200,000 and upwards of 4000 looms in constant activity. A succession of popular risings, and the siege of the town and burning of the suburbs by the burghers of Ghent in 1383, which caused many of the weavers to migrate, annihilated its flourishing woollen industry. The capture of the city by the Gueux, by Alva, and Alexander Farnese (1584) reduced the population to 5000. During the 17th cent. Ypres was four times taken by the French (1648, 1649, 1658, 1678) and it belonged to France until 1715. Ypres thus possesses now but a shadow of its former greatness, but it still contains many memorials of its golden period, which make it one of the most interesting towns in Belgium. Ypres is the seat of the Belgian *Ecole d'Equitation*, or army riding-school. — *Diaper* (*i. e.* d'Ypres) linen takes its name from this town.

From the railway-station we first follow the Rue des Bouchers (Vleeschhouwers-Straat), at the end of which we take the Rue du Temple on the left, and then turn to the right into the Marché au Beurre (Botermarkt), which brings us to the Grand' Place. Here stands the *Cloth Hall (*Halle des Drapiers*)*, the most considerable edifice of its kind in Belgium, begun in 1201, but not completed till 1304. It covers an area of 5825 sq. yds., and its four fronts have an aggregate length of 386 yds. The façade, of simple design, is pierced by two rows of pointed windows, all in the same style. It is flanked by two corner-turrets, while in the centre rises the massive, square *Belfry* (230 ft.), with turrets at the angles, the oldest part of the building, the foundation-stone having been laid by Count

Baldwin IX. of Flanders (p. 67) in the year 1200. The 44 statues which adorn the façade, executed by various artists in 1860, replace the original figures of 31 princes who bore the title of 'Count of Flanders', from Baldwin of the Iron Arm (d. ca. 879) to Charles V., with their consorts. The Town Hall, a charming Renaissance structure from designs by *Jan Sporeman* (1575), was attached to the E. part of the Cloth Hall in the beginning of the 17th century. The groundfloor consists of an elegant open hall, boldly supported by columns. Entrance at the back, No. 1, opposite St. Martin's Church (porter on first floor; 1/2-1 fr.). The former *Salle Echevinale*, now the Salle des Mariages, is adorned with frescoes by *Guffens* and *Swerts*, painted in 1869 (Festal Entry of Philip the Bold of Burgundy and his wife, the last Countess of Flanders, in 1384, and other scenes from the town's history), and contains a fine modern chimney-piece by *Malfait*, and some old wall-paintings (restored) of the Counts of Flanders from 1322 to 1476. All these are best seen by afternoon-light. In the centre is a small equestrian figure of Jan I. of Brabant (1252-94), by *A. Fiers*. The wooden ceiling should be noticed. The whole of the first floor formerly consisted of a single large hall, which was used as a cloth-market. In 1876-84 the walls of the E. half were embellished with twelve mural paintings by *Ferd. Pauwels*, representing the chief events in the history of Ypres. The series begins with the foundation of the Hospital of the Virgin in 1187 and ends with the siege of 1383 (p. 37). One of the most powerful scenes depicts the ravages of the plague in 1316. The embellishment of the W. half, with allegorical paintings representing the manufacture of cloth, by *Delbeke* (d. 1891), has not been finished. The W. wing contains the wooden pediment of an ancient house (15th cent.), besides plaster models of the statue of Baldwin IX. in Mons (p. 195) and of a seated colossal statue of Queen Louise, consort of Leopold I. — Adjoining the Town Hall on the E. is the *Conciergerie*, an early-Renaissance building.

Between the Cloth Hall and the Cathedral, which lies behind it, is a statue of the Belgian statesman *Vandenpeereboom*, erected in 1892.

The *Cathedral of St. Martin was built in the 13th cent. on the site of an earlier edifice founded in 1088; the choir dates from 1221, the nave and aisles from 1254. The tower, 190 ft. high, was added after 1434 by *Master Utenhove* of Malines. The church, one of the chief buildings of the Transition period in Belgium, is 315 ft. long and 168 ft. wide; on the outside, the finest parts are the choir and the portal of the S. transept with its magnificent rose-window and handsome gable. The doors are good examples of rich late-Gothic carving. Between the pillars of the W. porch is a triumphal arch, constructed in 1672 by *Urbain Tuillebert* of Ypres. The interior contains some fine Renaissance choir-stalls, carved by *C. van Hoecke* and *Urbain Tuillebert* in 1598; old frescoes in the choir, unskilfully restored in 1826; a winged picture of the Fall of

Man and his Redemption, dating from 1525 (also in the choir; covered); a brazen font (16th cent.); late-Gothic organ loft; confessionals in the Renaissance style; good altar-piece (Betrothal of St. Catharine) by *Th. Rombouts* (1636); tomb of Pierre van Lille, by *A. Quellinus*. In the Sacristy are some fine old ecclesiastical vessels. A small flat stone in front of the altar of St. Martin marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of the sect named after him (see p. 393).

The *Meat Market*, a double-gabled Gothic house in the Marché au Beurre, nearly opposite (to the S.W. of) the Cloth Hall, contains the *Museum* (entrance at the back, 1/2 fr.), comprising a collection of antiquities, ancient and modern pictures, and drawings of several of the numerous picturesque dwelling-houses of the 14-17th cent., of which Ypres still possesses a few. Among the older paintings are a landscape by Rubens and a Bacchus by Jordaens; among the modern works, the Broken Bow by L. Gallait.

Opposite the Cloth Hall is the wide Rue de Lille, or Ryssel-Straat, leading to the S. At Nos. 36-38 in this street (on the right) is the *Belle-Gasthuis* or *Hospice Civil* (fee), an asylum for old women, founded about 1279 by Christine de Guines, widow of Salomon Belle, and rebuilt in 1616. The chapel, with statuettes of the foundress and her husband in the pediment, contains a beautiful copper candelabrum (15th cent.), a noteworthy votive painting (Madonna and Child with the donor, on a gold ground), and a polychrome votive relief, both dating from 1420. — The *Steen*, Rue de Lille 66-68, a Gothic edifice of the 14th cent., is now the Post Office. At the end of the street is the church of *St. Peter*, begun in 1073; the W. portal is Romanesque; the interior has been modernized. — The *Hôtel Merghelynck*, at the corner of the Rue de Lille and the Rue des Fripiers, built in 1774-76, has been fitted up since 1892 as a museum with antique furniture (adm. 10-12 a.m. and 2-6, 5, or 4 p.m., according to the season). — Other interesting houses may be seen in the Rue de Dixmude (to the N. of the Cloth Hall), the Marché aux Bois, and the Marché aux Bêtes.

From Ypres to Roulers, see p. 41. — *Steam Tramway* to (20 M.) *Furnes*, see p. 41.

FROM YPRES TO POPERINGHE AND HAZEBROUCK, 19 M., railway in 1-1 1/2 hr. The chief intermediate station is (6 M.) **Poperinghe**, a town with 11,200 inhab., which possesses a church (St. Bertin's) of about 1300, with an interesting W. portal and a carved oaken pulpit. Hops are extensively grown in the vicinity. — Beyond (10 M.) *Abeele* the line crosses the French frontier, passes *Godewaersvelde* and *Caestre*, and joins the Lille and Calais railway at (19 M.) *Hazebrouck* (p. 3).

Beyond Ypres the line is continued to *Comines* (p. 44), *Armentières*, and *Lille* (p. 3).

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2. FROM GHENT TO NIEUPORT (53 1/2 M., in 2-3 1/4 hrs.; fares 5 fr. 50, 3 fr. 30 c.) AND TO DUNKIRK (67 M., in 3 1/4-4 1/2 hrs.; fares 10 fr. 60, 7 fr. 90, 5 fr. 25 c.).

Ghent, see p. 44. — Thence to (11 M.) *Deynze*, junction for Courtrai and Lille, see p. 66. — 13½ M. *Grammene;* 16 M. *Aerseele.*

20½ M. **Thielt** (145 ft.; *Hôt. de la Plume*), an old town with 10,300 inhab., once a busy cloth-making place, as its Cloth Hall and Belfry indicate. Branch-line hence to (7 M.) *Ingelmunster*, see p. 42; steam-tramways to (11 M.) *Aeltre* (see p. 1) and to *Hooglede* (p. 42), viâ *Swevezeele* (p. 19), *Ardoye* (see below), and *Roulers* (p. 42).

23½ M. *Pitthem;* 26 M. *Ardoye.* — 31 M. *Lichtervelde*, the junction of the Bruges and Courtrai line (see p. 41). — 35 M. *Cortemarck*, the junction of the Ostend and Ypres line (see p. 37).

42 M. **Dixmuiden**, Fr. *Dixmude* (25 ft.; *Hôt. de Dixmude*), is a small town on the *Yser*. The parish-church of *St. Nicholas* contains a fine *Rood Loft of the beginning of the 16th cent., in the richest Flamboyant style, an Adoration of the Magi by *Jordaens* (1644), a marble font with a bronze cover of 1626, and other works of art. Dairy-farming is practised with great success in this neighbourhood, and a brisk trade in butter is carried on with England.

The Nieuport line here diverges to the N.W. from the main line to Dunkirk (p. 41). — 2 M. *Caeskerke;* 5 M. *Pervyse;* 8 M. *Ramscapelle.*

9½ M. *Nieuport-Ville*, station for the town of **Nieuport** (20 ft.; *Hôt. de l'Espérance*, Rue Longue; *Hôt. de Tournai*, at the station, R. from 2½, D. 2½ fr.), a small and quiet place on the *Yser*, with 3500 inhabitants. In the 9th cent. a castle stood here, erected by the Flemish counts for protection against the Normans. In 1160 the people of Lombaerdzyde (p. 15) removed to this spot, which then changed its name from *Santhoven* to *Neoportus*. Nieuport is noted for its obstinate resistance to the French in 1489 and for the 'Battle of the Dunes' in July, 1600, in which the Dutch under Maurice of Orange defeated the Spaniards under the Archduke Albert. The strong fortifications were razed in 1360. Besides several quaint private houses the most interesting buildings are the *Cloth Hall* of 1480, with a lately restored *Belfry*, and the Gothic *Church*, containing a rood-loft, tasteful choir-stalls, a tabernacle of the 15th cent., a sculptured altar in the baroque style of 1630, and several old tombstones. The *Donjon* is the only relic of the Templars' castle since the destruction of the town by the inhabitants of Ghent and the English in 1383. — Outside the town, on the side next the sea, is a *Lighthouse* built in 1284. The locks on the canals to Ostend and Furnes, which enter the Yser here, are not uninteresting.

Steam-tramway to *Nieuport-Bains*, *Ostend*, and *Furnes*, see p. 14.

11½ M. *Nieuport-Bains*, see p. 15. Most of the hotels are within a few hundred yards of the station.

The RAILWAY TO DUNKIRK continues to run to the W. beyond Dixmuiden. 48 M. *Oostkerke;* 49 M. *Avecapelle.*

52 M. **Furnes**, Flemish *Veurne* (20 ft.; *Grand Hôtel Royal*, in the market-place, R. 2-2½, B. ¾, D. 2-2½, pens. 5-6 fr.; Hôt. de la Noble

Rose, near the market-place, R.2, B.1, D.2½, pens. 6 fr.; *Hôt. de France* at the station), now a dull town with 6000 inhab., was formerly of much greater importance. The *Hôtel de Ville*, in the quaint old *Grand' Place, a Renaissance structure of 1596-1612 by Lieven Lukas, contains some interesting wall-hangings of Spanish leather, a chimney-piece with representations of still-life by Snyders (?), old Flemish tapestry, and two carved doors (1623). Adjacent is the old *Châtellenie*, now the *Palais de Justice*, built by Sylvanus Boulin in 1612-1628. The antechamber on the first floor was the former meeting-place of the Inquisition; the adjoining chapel has a timber roof and good wood-carvings in the choir. The tall *Belfry* ends in a spire, which was erected in 1624. On the E. side of the Grand' Place rises the castellated *Corps de Garde Espagnol* (13-14th cent.), adjoined by the Gothic *Pavillon des Officiers Espagnols* (15th cent.), both restored for the reception of the municipal museum and library. The *Church of St. Nicholas*, with a huge unfinished tower, dates from the 14th century. — The *Church of St. Walburga* is of very ancient origin; the present building was designed at the beginning of the 14th cent. on so extensive a scale that only the choir, with its radiating chapels, has been completed. It contains finely carved choir-stalls (beginning of 17th cent.), besides a Descent from the Cross attributed to Pourbus and a reliquary of the 15th cent. (in the sacristy). — Many strangers are attracted to Furnes by the great procession which has taken place here annually since the 12th cent. on the last Sunday in July. The Story of the Passion is dramatically represented in Flemish on this occasion by groups in costume from among the members of the *Confrérie de la Sodalité*.

Steam-tramway to Ostend, see p. 14. — Another steam-tramway runs to (19½ M.) *Ypres* (p. 37), passing (3½ M.) *Wulveringhem*, with the château of *Beauvoorde*, built in 1517-1617, and restored since 1875 by M. Merghelynck.

The next station, *Adinkerke-La-Panne*, is the last in Belgium. *La Panne* is a small bathing-resort, 1½ M. to the N.W. — *Ghyvelde* is the first French station. Then, *Zuydcote*, *Rosendael*.

67 M. **Dunkirk**, French *Dunkerque* (**Chapeau Rouge*, Rue St. Sébastien, R. from 4, B. 1¼, déj. 3, D. 3½, omn. 1 fr.; *Grand Hôtel; Hôtel de Flandre*), a strongly-fortified town with 39,500 inhab., in the Département du Nord, is now a busy commercial place and fishing-station, and is much visited as a sea-bathing resort. A considerable English community resides here (English church). Among the objects of interest are the Gothic *Church of St. Eloi* (fine stained glass), the *Belfry* (295 ft.), with chimes, and the statue, by David d'Angers, of *Jean Bart* (1651-1702), the famous sailor and privateer of Dunkirk. Comp. *Baedeker's Northern France*.

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3. From Bruges to Courtrai, 33 M., railway in 1¼-2 hrs. (fares 4 fr. 5, 3 fr. 5, 2 fr. 5 c.). Carriages are changed at Roulers.

Bruges, see p. 19. — 11 M. **Thourout**, see p. 37. — 14 M. Lichtervelde, see p. 40. Then *Gits* and *Beveren*.

19 M. **Roulers,** Flem. *Roeselaere* (90 ft.; *Duc de Brabant*), a town with 22,500 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Roulers carries on a busy trade in linen goods. Here, on 26th June, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 222), thirteen days later.

Branch Line to Ypres, 14 M., in 1/2-3/4 hr. (fares 1 fr. 75, 1 fr. 35, 90 c.). Stations *Moorslede-Passchendaele*, *Zonnebeke*, *Ypres* (p. 37). — From Roulers to Menin, 11 M., branch-railway in 22-31 min. (fares 1 fr. 40 c., 1 fr., 70 c.). Stations *Beythem*, *Ledeghem-Dadizeele*, *Menin* (p. 43). — To *Hooglede* and to *Ardoye*, see p. 40.

21 M. *Rumbeke* possesses a fine Gothic church and a château of Count Limburg-Stirum. 23 1/2 M. *Iseghem*, with 9000 inhab., contains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and (26 M.) *Ingelmunster*, a small town with noted carpet-manufactories, is the handsome château of Baron Gilles. — From Ingelmunster branch-lines diverge to *Thielt* (p. 40) and to *Waereghem* (see p. 67). — 28 M. *Lendelede*; 30 M. *Heule*, with a clumsy Gothic church. Near Courtrai the train crosses the *Lys*.

33 M. *Courtrai*, see p. 67.

6. From Brussels to Courtrai and Ypres.

Railway from Brussels to *Courtrai*, 55 M., in 1 3/4-3 hrs. (fares 5 fr. 70, 3 fr. 35 c.); from Courtrai to *Ypres*, 21 M., in 1 hr. (fares 2 fr. 60, 1 fr. 95, 1 fr. 30 c.). — Departure in Brussels from the *Station du Nord* (p. 75).

From Brussels to (15 M.) *Denderleeuw*, see p. 2. The line to Ghent and Ostend (R. 1a) here diverges to the N.W., and that to Grammont and Ath (p. 6) to the S.W. Our line enters E. Flanders, and passes *Haeltert*, *Burst* (branch to Alost), and *Herzele*. 27 M. *Sotteghem*, a small town of 2900 inhab., with several boot and shoe manufactories, is the junction of the Ghent and Grammont line (R. 19) and of the line to Renaix (p. 66) and Tournai (p. 69). The church contains the tombs of Count Egmont (p. 91), his wife, and his sons. — Three small stations.

38 M. **Oudenaarde,** Fr. *Audenarde* (45 ft.; *Ville de Gand*, *Hôt. de Bruxelles*, with café-restaurant, both near the station), a very ancient town with 6000 inhab., once celebrated for its tapestries, possesses manufactories of linen and cotton goods. It was the birthplace of Margaret of Parma (b. 1522), regent of the Netherlands under Philip II., a natural daughter of Emp. Charles V. and Johanna van der Gheenst. Under the walls of the town, on 11th July, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French. — An hour is sufficient *for a visit to the beautiful* Hôtel de Ville, or town-hall.

The street to the right, nearly opposite the station, leads in

10 min. to the centre of the town. At the entrance to the town stands a *Monument* to volunteers from Oudenaarde who perished in Mexico while serving under Emp. Maximilian, by *Geefs* (1867).

We next reach the Grand' Place, in which is situated the **Town Hall, a small, but very elegant building, erected in the late-Gothic style by *H. van Peede* and *W. de Ronde* in 1525-29 and showing traces of the influence of the Hôtel de Ville at Brussels (p. 110). It has recently been restored without and within. The groundfloor consists of a pointed hall borne by columns and above it are two stories with pointed windows. The tower which rises from the pointed hall in the centre of the façade is particularly rich. It consists of five stories, and is covered with a crown-shaped roof. The numerous statuettes with which the building was once embellished have all disappeared. We ascend the flight of steps, leading to the *Salle des Pas Perdus*, which contains a late-Gothic chimney-piece by Peter van Schelden. An attendant (50 c.) opens the council-chamber. The portal of this room, a masterpiece of wood-carving, was executed by *Paul van Schelden* in the Renaissance style in 1531; the handsome late-Gothic chimney-piece is by the same master (1529). — The Van der Straeten Library and Collection of Coins has belonged to the town since 1895.

Behind the Town Hall is the old *Cloth Hall.*

In the S.E. corner of the Place, to the right as we quit the town-hall, is the *Church of St. Walburga* (recently restored), partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a very prominent transept. The massive and well-proportioned square tower has unfortunately been left unfinished. The interior contains paintings by *De Crayer* and others, the tomb of Claude Talon, and a rich polychrome reredos of the late Renaissance (first chapel on the N. side).

The church of *Notre Dame de Pamele*, 6-8 min. farther to the S., on the other bank of the Scheldt, an interesting example of the transition style of the 13th cent., with later additions and an octagonal tower above the cross, has been successfully restored. It contains two sarcophagus-monuments of 1504 and 1616.

From Oudenaarde to Deynze, 11 M., steam-tramway in about 1¼ hr. (1 fr. 30 or 90 c.). Stations: *Bevere*, *Oyck*, *Wanneghem-Lede*, *Cruyshautem*, *Peteghem* (see below). — From Oudenaarde to Mouscron, 23½ M., railway in 1½-1¾ hr. (2 fr. 50, 1 fr. 45 c.). Stations: 11 M. *Avelghem* (p. 69); 21 M. *Herseaux* (p. 69); 23½ M. *Mouscron* (p. 69).

From Oudenaarde to *Ghent* or *Mons*, see p. 66.

The next stations are *Peteghem-lez-Audenarde* and *Anseghem*, the first place in West Flanders, whence a branch-line runs to Waereghem and Ingelmunster (p. 42). Then *Vichte* and *Deerlyck*.

55 M. **Courtrai**, see p. 67.

58½ M. *Wevelghem*. — 61½ M. *Menin*, Flem. Meenen, a town on the Lei or Lys, with 11,700 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself

against the French, in 1794. Branch-line hence to Roulers, see p. 42; another runs to the S. to Roubaix in France. — From this point the right bank of the Lys belongs to France. — 65 M. **Wervicq** (55 ft.; *Lion Blanc*), with 8000 inhab., possesses a number of tobacco-manufactories. The *Church of St. Medardus*, founded in 1214, rebuilt in 1383-1430, and recently thoroughly restored, is a tasteful specimen of late-Gothic. Fine carved confessionals in the interior. — 67 M. *Comines*, Flem. *Komen*, formerly a fortified town, was the birthplace of the historian Philip of Comines (1445-1509). Branch-lines hence to *Lille* and to *Armentières* in France, see p. 3. — 70 M. *Houtem*.

76 M. *Ypres*, see p. 37.

7. Ghent, French *Gand*.

Arrival. Ghent has four railway-stations: 1. *Gare du Sud* (Pl. D, 5, 6; Rail. Restaurant), the principal station, for the trains of the government-lines to Brussels, Antwerp (viâ Termonde), Ostend, Terneuzen, Oudenaarde, Malines, Bruges, Courtrai (for Paris viâ Lille), and Braine-le-Comte. The mail-trains between Ostend and Brussels do not enter this station; passengers for Ghent change at No. 2. — 2. *Station de St. Pierre* (to the S. of Pl. B, 7), a secondary station for the government-lines, serving the S. part of the town. — 3. *Station d'Anvers* or *du Pays de Waes* (Pl. E, 3, 4), for the trains through the Waasland to Antwerp (R. 10). — 4. *Station d'Eecloo* (Pl. E, 3; restaurant), for the trains to Terneuzen (p. 66) and Bruges viâ Eecloo (p. 66). The last two, opposite each other, are on the E. side of the town, 1 M. from the Gare du Sud. — Stations of the steam-tramways, see p. 66.

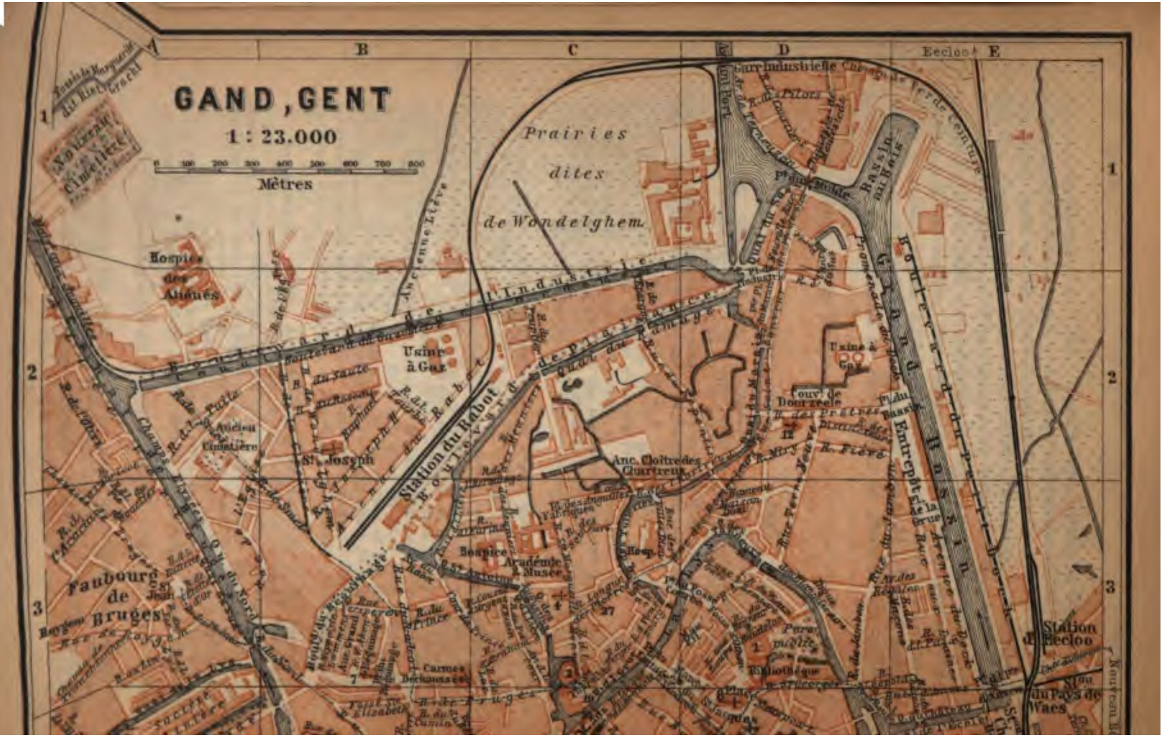
Hotels (none quite first-class). *In the Town:* Hôtel de la Poste (Pl. c; C, 5), Place d'Armes 13, R. from 4½, B. 1½, déj. 3, D. 4-5, pens. 12 fr.; Royal (Pl. b; C, 5), Place d'Armes, also a hôtel garni, R. 3½-6, B. 1¼, déj. 2½, D. 3½-4 fr.; Hôtel de l'Etoile (Pl. d; C, 4), Rue de l'Etoile 27, near the Marché aux Grains, R. 3, B. 1¼, D. incl. wine 3½ fr.; Hôtel d'Allemagne (Pl. a; C, 4), Marché aux Grains, R. 3, B. ¾, D. 2, pens. 6-8 fr., unpretending; Comte d'Egmont (Pl. e; C, 4), Rue de la Catalogne 17, these two very fair; Tivoli, Rue de Flandre 69, near the Gare du Sud, R. 2-3, B. ¾, D. 1½-2 fr. — Near the *Gare du Sud:* Hôtel de la Paix (Pl. h; D, 5), Place de la Station 38, at the corner of the Rue de Flandre, with restaurant; Hôt. de Londres (Pl. i; D, 5), Place de la Station 6; Hôt. de Gand, Place de la Station 11. — *Near the E. Stations:* Hôtel-Restaurant Leopold Deux, unpretending. — Pension: *Mlle. Bayet*, Rue de Savaen 4 (Pl. C, D, 5), 5-8 fr.

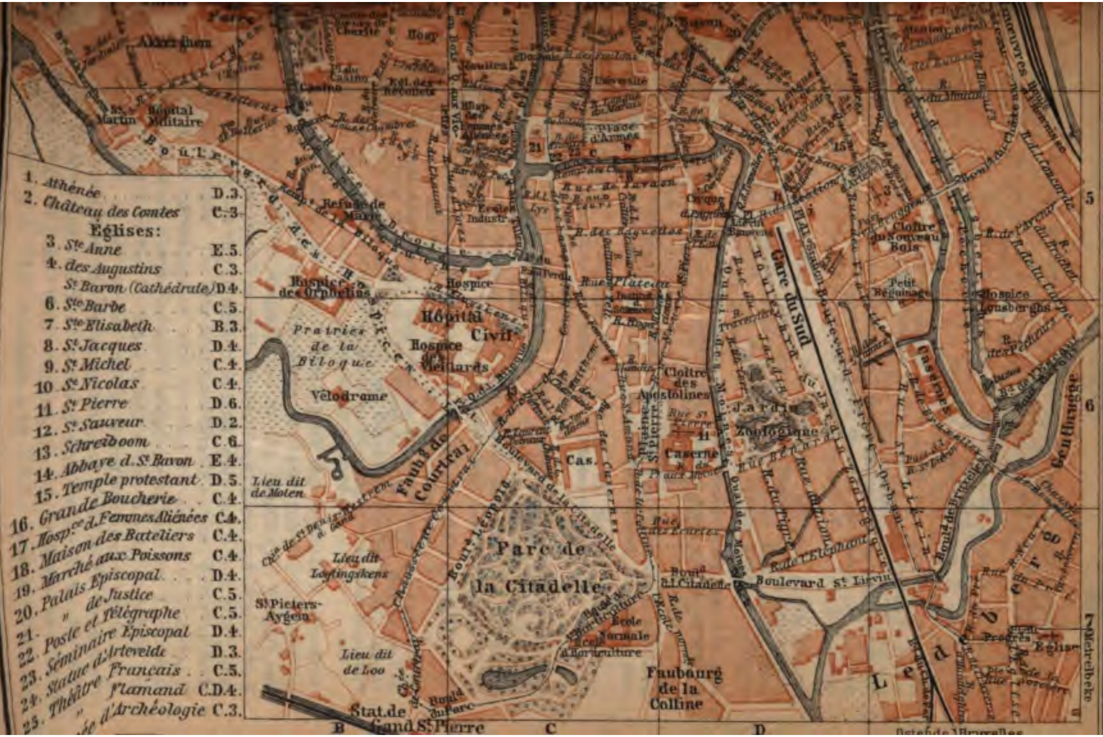
Restaurants. **Mottez*, Avenue Place d'Armes 3 (Pl. C, 5); *Bouard*, Rue Courte de la Croix 3, near the Rue de la Croix (Pl. C, D, 4), with rooms; *Rocher de Cancale* (also rooms), corner of the Marché aux Oiseaux and the Rue Courte du Jour (Pl. D, 5), D. 2-3 fr.; **Gambrinus*, Rue de Flandre 73, D. 2-3 fr. (also rooms); **Au Paysan*, Rue des Vanniers (Pl. C, 4), D. from 1½ fr., unpretending. — **Beer.** **Gambrinus*, see above; *Tivoli*, *Bürgerbräu*, *Café Teniers*, all in the Rue de Flandre (Nos. 69, 79, 1); English ale at the last-named. — **Wine.** *Central Tienda*, Rue de Flandre 41; *Continental Bodega*, Rue Courte du Jour 1.

Café. *Café-Restaurant des Arcades*, on the E. side of the Place d'Armes (Pl. C, 5).

Cabs, one-horse the first ½ hr. 1 fr., each following ¼ hr. 50 c.; two-horse 1½ fr. and 75 c.; at night (11.30-6 o'cl.) 1 fr. more. Trunk 20 c.

Commissionnaires are more expensive than cabs for the transport of luggage.


GAND, GENT
1 : 23.000
Mètres
Prairies dites de Wondelghem
Bassin au Bois
Grand Bassin
Boulevard du Petit Dock
Promenade du Dock
Entrepôt
Usine à Gaz
Station du Rabot
Boulevard de l'Industrie
Quai du Marais
Station d'Eecloo
Faubourg de Bruges
Champs Elysées
Hospice des Aliénés
Ancien Cimetière
St. Joseph
Anc. Cloîtres des Chartreux
Hospice
Académie & Musée
Parc public
Bibliothèque
Carmes Déchaussés
Couv. de Dourzeele
Nouveau Cimetière
Ancienne Lieve
Eecloo


1. Athénée D.3.
2. Château des Comtes C.3.
Églises:
3. Ste Anne E.5.
4. des Augustins C.3.
St Baron (Cathédrale) D.4.
6. Ste Barbe C.5.
7. Ste Elisabeth B.3.
8. St Jacques D.4.
9. St Michel C.4.
10. St Nicolas C.4.
11. St Pierre D.6.
12. St Sauveur D.2.
13. Schreiboom C.6.
14. Abbaye d. St Bavon E.4.
15. Temple protestant D.5.
Grande Boucherie C.4.
16. Hospce d. Femmes Aliénées C.4.
17. Maison des Bateliers C.4.
18. Marché aux Poissons C.4.
19. Palais Episcopal D.4.
20. " de Justice C.5.
21. Poste et Télégraphe C.5.
22. Séminaire Episcopal D.4.
23. Statue d'Arteveldc D.3.
24. Théâtre Français C.5.
" Flamand C.D.4.
25. d'Archéologie C.3.
Gare du Sud
Parc de la Citadelle
Hôpital Civil
Hospice des Vieillards
Hospice des Orphelins
Prairies de la Biloque
Vélodrome
Faubg de Courtrai
Faubourg de la Colline
Jardin Zoologique
Cloître des Apostolines
Caserne
Casernes
Cas.
Lieu dit de Molen
Lieu dit Loofingskens
Lieu dit de Loo
St Pieters-Aygem
Stat. de Gand St Pierre
Place d'Armes
Boulevard St Liévin
Petit Béguinage
Cloître du Nouveau Bois
Ecole Normale
Ecole d'Horticulture
Hôpital Militaire
Casino
Refuge de Marie
Rue des Casernes
Rue St Amand
Quai des Moines
Gentbrugge
Meirelbeke
Ledeberg
B
C
D
5
6
7

The **Electric Tramways** (accumulator system) have a uniform fare (1st cl. 15 c., 2nd cl. 10 c.) for any distance, including 'correspondance'. — 1. *Gare du Sud* (Pl. D, 5, 6) viâ Place St. Bavon (Pl. C, D, 4), Marché aux Grains (Pl. C, 4), and Place Ste. Pharaïlde (Pl. C, 3, 4) to *Rue du Rabot* (Pl. B, 3). — 2. *Ledeberg* (Chaussée de Bruxelles; Pl. E, 6, 7) viâ Gare du Sud, Place d'Armes (Pl. C, 5), Marché aux Grains, and Place Ste. Pharaïlde to *Porte du Sas* (Pl. D, 1). — 3. *Porte de Bruges* (Pl. A, B, 3) viâ Marché aux Grains and Marché du Vendredi (Pl. C, D, 3, 4) to *Chaussée d'Anvers* (Pl. E, 3). — 4. *Marché aux Grains* (Pl. C, 4) viâ Place d'Armes (Pl. C, 5), Rue de Courtrai (Pl. C, 6), Parc de la Citadelle (Pl. C, 7), Plaine St. Pierre (Pl. C, D, 6), Gare du Sud, and Rue Charles Quint to *Place St. Jacques* (Pl. D, 4). — 5. *Gare du Sud* (Pl. D, 5, 6) viâ Boulevard du Château (Pl. E, 5, 4) and Chaussée d'Anvers (Pl. E, 3) to *Mont St. Amand*. — 6. *Gare du Sud* (Pl. D, 5, 6) viâ Boulevard Frère-Orban (Pl. D, E, 6, 7) to *Ledeberg* (Pl. E, 7).

Theatres (in winter only). *Grand Théâtre Royal*, or *French Theatre* (Pl. C, 5; p. 61), Rue du Théâtre, near the Place d'Armes; operas and dramas. *Flemish Theatre* or *Vlaamsche Schouwburg* (Pl. D, 4; p. 53), Place St. Bavon, for Flemish and sometimes also French pieces. — CIRCUS (Pl. D, 5), Rue Neuve St. Pierre.

Concerts. In summer, band in the *Place d'Armes* (p. 61), Sun. 12-1 and 8 p.m., in the *Parc de la Citadelle* (p. 62), Thurs. 5 p.m.; also thrice weekly at the *Casino* (p. 61; adm. 1 fr.) and the *Zoological Garden* (p. 63). — FAIR on the 2nd Sun. in July and two following days.

Post and Telegraph Office (Pl. C, 5), Place du Commerce 6, adjoining the Palais de Justice; branch-offices at the Gare du Sud, the Marché aux Légumes, etc.

Booksellers. *J. Vuylsteke*, Rue des Vaches 15; *Engelcke*, Rue des Foulons 20; *Ad. Hoste*, Rue des Champs 47. — **Photographs.** *Edm. Sacré*, Rue de la Calandre; *D'Hoy*, Rue Courte du Jour.

English Church *(St. John's)*, Place St. Jacques; services at 10.30 and 6.30; chaplain, *Rev. Arundell Leakey, M. A.*, 160 Pêcherie (author of a local guidebook to Ghent). — *Sailors' Institute*, at the Docks; sec., *Mr. A. Milnes*.

United States Consul, *Mr. Le Bert*, Marché aux Oiseaux 3. — **British Vice-Consul,** *Mr. Hallett*, Rue de la Monnaie 26. — **Lloyd's Agent,** *Mr. G. Auger-Vincent*.

Physicians (English-speaking). *N. Nowdts*, Rue Charles-Quint 10; *Dr. Gevaert*, Quai aux Moines (specialist in throat-affections).

Principal Attractions: *Cathedral (p. 48), view from the tower of St. Bavon or from the Belfry (p. 53); *Hôtel de Ville (p. 54); Marché du Vendredi (p. 57), Marché aux Herbes (p. 56), Marché aux Grains (p. 55), Château des Comtes (p. 56), Abbey of St. Bavon (p. 64), larger or smaller Béguinage (pp. 61, 65), the latter being more easily reached.

Ghent (25 ft.; Fr. *Gand*, Flem. *Gent*), the capital of E. Flanders, with ca. 200,000 inhab. (including the large suburbs of *Ledeberg*, *Gentbrugge*, and *St. Amand*), lies on the *Scheldt* (Fr. *Escaut*) and the *Lei* or *Lys*, as well as on the insignificant *Lieve* and *Moere*, which flow through the city in numerous arms, dividing it into 23 islands, with 63 bridges. The city is of considerable extent, being upwards of 6 M. in circumference, and covering an area of 5750 acres, of which, however, a large portion is occupied with gardens. The former quaint aspect of the town has recently been largely altered by the construction of new streets and the laying out of new squares. A canal, excavated by the Dutch government in 1826-27, sufficiently deep for sea-going vessels of moderate size, falls into the Scheldt at Terneuzen (p. 66), and thus connects the city with the sea. Another canal (*Coupure*, p. 61), completed in 1758, connects the Lys with

the canal from Bruges to Ostend, which is in its turn connected by the 'New Canal' (Canal de Raccordement) with the Canal from Terneuzen. The harbour includes the *Grand Bassin* (Pl. D, E, 1-3), 1870 yds. in length, opened in 1829, and the *Avant Port* (Pl. D, 1), 1210 yds. long, added in 1870. In 1898 Ghent was entered by 1000 sea-going vessels (598,600 tons) besides about 12,800 river-craft. Corn, rape-oil, and flax are important articles of commerce. Ghent, which is not unfitly surnamed '*La Ville de Flore*', has a specialty for horticulture, and annually exports whole cargoes of camellias, azaleas, orange-trees, and other hot-house plants to Holland, Germany, France, Russia, and America. There are upwards of a hundred nursery-gardens in the environs of the city. — Among the industrial products for which the city has long been famous are cotton and linen goods, dyed-leather wares, and lace. The large linen-factory 'La Lys' (Pl. A, 3, 4) employs about 3000 operatives. Of late the engine-factories of Ghent have become considerable.

Ghent is mentioned in history as early as the 7th century. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs' (p. 68), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax that was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. During the 13-15th centuries revolutions seem almost to have been the order of the day at Ghent. John of Gaunt (d. 1399) was born here.

One of the most remarkable characters of his age was *Jacques Van Artevelde*, the celebrated 'Brewer of Ghent' (born 1285), a clever and ambitious demagogue, who, though of noble family, caused himself to be recognized as 'master' of the Guild of Brewers and to be enrolled as a member of the 52 other trade-guilds. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Captain of Ghent'. He was an ally of Edward III. in the war between England and France (1335-45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, *banishing the nobles* and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the

mere slaves of his will. Artevelde at length proposed that the son of Edward III. should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house on July 17th, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more extensively known and practised in England. Ghent also realised vast profits from its English trade, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they owed their advantageous connection with England.

Philip Van Artevelde (b. 1340), son of Jacques, and godson of Queen Philippa of England, possessed all the ambition but little of the talent of his father. He was appointed Guardian of the Public Peace ('Ruwaert van Vlaanderen') by the democratic party in 1381, during the civil war against Count Louis of Flanders, surnamed 'van Maele'; and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In May, 1382, when Ghent was reduced to extremities by famine, and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success, Philip now assumed the title of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. At the end of 1382 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched against Flanders. Philip was defeated and slain at the disastrous Battle of Roosebeke (Nov. 27th, 1382), where 20,000 Flemings are said to have perished. The city was obliged to submit to the Count, and after his death in 1384 came into the possession of Burgundy.

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy imposed a heavy tax on salt and grain, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448-53). On 23rd July, 1453, the burghers were defeated at Gavre (p. 66) on the Scheldt, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their conqueror; and the most valuable privileges of the city were suspended or cancelled.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charles the Bold, who by her marriage brought the wealthy Netherlands into the power of Austria *(see p. 31)*. On the same occasion the first general consti-

tution of the Netherlands *(Het Groot Privilegie)*, granted by Mary, was promulgated here. Here, too, on 24th Feb., 1500, the Emperor Charles V. was born in the *Cour du Prince*, a palace of the Counts of Flanders long since destroyed, but the name of which survives in a street (see p. 60). During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a corresponding population. Charles V. is said to have boasted jestingly to Francis I. of France: '*Mon Gant* (glove), *Paris danseroit dedans*'. The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaards Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. In 1576 the representatives of the united provinces of the Netherlands assembled in the town-hall of Ghent to sign the 'Pacification of Ghent', which aimed at securing religious liberty and expelling the Spaniards. Ghent eagerly espoused the cause of independence in the Netherlands, but was compelled to open its gates to Duke Alexander Farnese in 1584, a blow from which its prosperity suffered for many long years. Thousands of the citizens had already emigrated under Alva's rule in 1567, and one-half of the houses now stood empty. In 1678, 1708, and 1745 Ghent was captured by the French. Louis XVIII. resided at Ghent during the 'Hundred Days'.

a. The Inner Town and the Museums.

The inner town, known as the *Cuve de Gand*, is enclosed by the Lys and the W. arm of the Scheldt *(Haut-Escaut)*, the latter of which in the early middle ages here marked the boundary between Flanders and the German empire (comp. p. 2). It is approached from the Gare du Sud by the busy Rue de Flandre (*Vlaanderen-Straat;* Pl. D, 5; electric tramway No. 1, p. 45), which ends in the Place Laurent (*Laurent-Plaats;* Pl. D, 4, 6), a square built over a covered arm of the Scheldt and embellished with the monument of *L. Bauwens* (d. 1822), the industrialist, by P. Devigne-Quyo (1885). The Rue de Brabant leads thence to the Marché aux Oiseaux and the Place d'Armes (p. 61), while the Rue de Flandre is to be continued past the Cathedral and Belfry to the Marché aux Grains (Pl. C, 4).

On the N. side of the Place Laurent rises the Château de Gérard le Diable or *Geerard-Duivelsteen* (Pl. D, 4; 13th cent.), the stronghold of an aristocratic family, restored in 1893 and now used for the provincial archives. To inspect the interesting crypt, apply to the Concierge, Place de l'Evêché. — The modern-Gothic *Episcopal Palace* or *Evêché* (Pl. D, 4; 1845) adjoins the E. end of the cathedral.

The ***Cathedral of St. Bavon,** or *Sint Baafs* (Pl. D, 4), dedicated to Sint Jans until 1540, but from 1559 the cathedral of

Geograph. Anstalt von Wagner & Debes

Ghent, was founded in the 10th century. The crypt was consecrated in 941, the W. portions about 1228; the choir was commenced in 1274, and completed about 1300; the late-Gothic chapels date from the 15th cent.; and the nave and transept were completed in 1533-54. In 1566 the church suffered severely from Puritanical outrages. — The cathedral is open all day, except from 12 to 2; in the afternoon admission is obtained by knocking at the middle door in the W. portal; fee to the sacristan who opens the chapels, 1 fr. each person.

The INTERIOR is of noble proportions, and rests on massive square pillars with projecting half-columns. The differently coloured stones and bricks produce a highly picturesque effect.

In the VESTIBULE, to the left (N.), is the font at which Charles V. was baptized in 1500.

In the NAVE, to the right, is the **Pulpit*, by *Delvaux* (1745) of Ghent, half in oak, half in marble, representing the Tree of Life, with an allegory of Time and Truth; it is the best example of Belgian sculpture in the 18th century.

S. AISLE. 1st Chapel: Tomb of Bishop Lambrecht (d. 1889), by *R. Rooms*. — 2nd: *G. de Crayer*, Beheading of John the Baptist (1657). — 3rd: *De Cauwer*, Baptism of Christ. — 4th: Modern stained glass by *J. Béthune*.

NORTH AISLE. 1st Chapel: *A. Janssens*, Pietà; *Rombouts*, Descent from the Cross. — 4th: *De Crayer*, Assumption. A marble slab opposite records the names of the priests who refused to recognise Bishop Lebrun, appointed by Napoleon in 1813.

TRANSEPT. To the right and left of the entrance to the choir are statues of the Apostles by *C. van Poucke*, 1782. — Ten steps lead up to the choir.

CHOIR. The choir was enclosed in the early 18th cent. by lofty balustrades of black and coloured marble, against which the choir stalls, carved in mahogany by *Dom. Cruyt*, are placed. Above the stalls are scenes in grisaille from the Old and New Testament, by *Van Reysschoot* (1774). The high-altar is adorned with a *Statue of St. Bavon* in his ducal robes, hovering among the clouds, by *Verbruggen* (17th cent.). The four massive copper *Candlesticks* bearing the English arms, long (but groundlessly) believed to have once decorated St. Paul's in London, are part of the decorations intended for the unfinished tomb of Henry VIII. at Windsor and were sold during the Protectorate of Cromwell. On each side of the choir, adjoining the altar, are two monuments to bishops of the 17th and 18th cent., the best of them being that of *Bishop A. Triest* by *Duquesnoy* (1654), the first to the left.

RETRO-CHOIR, beginning by the S. transept. 1st Chapel: *Pourbus the Elder*, *Christ among the doctors; most of the heads are portraits: left, second from the frame, Alva, then, Charles V., Philip II., and the *master himself*; on the inner wings the Baptism and Pre-

sentation in the Temple, on the outer the Saviour and the donor Viglius (1571; covered). — 3rd. Opposite the altar, *Gerard van der Meire* (p. xliv), Christ between the malefactors, with Moses striking water from the rock and the Raising of the Brazen Serpent on the wings (covered). — By the choir-screen, monument of *Bishop De Smet* (d. 1741), by *J. Vergé* (1745). — 5th: *M. van Coxie*, Dives and Lazarus. — We now ascend the steps.

6th: *Jan* and *Hubert van Eyck*, **Adoration of the Immaculate Lamb, the most imposing work of the early-Flemish School (comp. p. xliii). It was begun by Hubert van Eyck for Jodocus Vydt, an important patrician of Ghent, and his wife Isabella Burluut, about the year 1420, and finished by John in 1432. The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother. Only the central panels as we here see them are the originals, the missing wings (see p. 100) being replaced by copies with variations of the 16th *(M. van Coxie)* and 19th centuries.

'In the centre of the altar-piece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profusion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch. The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the muscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, austere in expression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. *Cecilia once stood the* naked figure of Eve, now removed to the Brussels *museum* — a figure upon which the painter seems to have concentrated

all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniature groups of the sacrifices of Cain and Abel and the death of Abel.).'

'Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date-palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.'

'In the very centre of the picture a square altar is hung with red damask and covered with white cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding croziers and crosses, other palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the pellucid water. The fountain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The faithful who have thus reached the scene of the sacrifice are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.'

'Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in *complete armour*, one on a white, the other on a brown charger, *carrying lances with streamers*. Next to the third figure, a nobleman in

a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creation. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.'

'On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalen, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.'

'The altarpiece, when closed, has not the all-absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under supervision by the pupils of the Van Eycks.' — *Crowe & Cavalcaselle. The Early Flemish Painters. 2nd Ed. 1872.*

This work has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by Coxie in 1558. It was with difficulty rescued from Puritanical outrage in 1566, and from danger of burning in 1641. An expression of disapproval by the Emp. Joseph II., in 1784, regarding the nude figures of Adam and Eve, induced the churchwardens to keep the picture under lock and key. In 1794 it was taken to Paris, and when it was restored in 1815

the central pictures only were replaced in their original positions, while the wings (except the Adam and Eve) were ignorantly, or from avaricious motives, sold to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were removed to the museum at Brussels in 1861 (see p. 100), and are here replaced by modern copies, in which, however, the figures, instead of being nude, are clad in skins.

7th Chapel: *Honthorst*, Pietà; at the side, *De Crayer*, Christ on the Cross. — 8th: Monument of Bishop Van der Noot, by *P. Verschaffelt* (1778). — 9th: *N. de Liemaeckere*, surnamed *Roose*, The Virgin with the holy women (altar-piece), Betrothal of St. Catharine. — 10th: *Rubens*, *St. Bavon renounces his military career in order to assume the cowl. The saint, kneeling in full armour, is received on the steps of the church by St. Amandus, after having distributed all his property among the poor. Below are St. Bavon's wife and two attendants, who appear to be emulating the charity of the saint. At the altar: *O. Vaenius*, Raising of Lazarus, adjoining which is the monument of *Bishop Damant* (d. 1609). — We now descend the steps. To the left is the monument of *Bishop Ger. van Eersel* (d. 1778).

The Sacristy contains the *Treasury*, with the silver reliquary of St. Macarius (Châsse de St. Macaire), a Renaissance work of 1616.

Of the Crypt beneath the choir the W. parts only, resting on low pillars, belong to the original structure, which was consecrated in 941. The E. part, with its numerous chapels, is Gothic. Hubert van Eyck and his sister Margaret are buried here.

The Tower (446 steps) affords a finer *View than the Belfry (fee 2 fr. for 1-4 persons; apply to the verger in the sacristy).

The Place St. Bavon (*Sint Baafs-Plaats*; Pl. C, D, 4), which is still in process of construction, contains a monument by Is. de Rudder (1899) to the historian and poet *J. Fr. Willems* (1793-1846), the champion of the Flemish movement (p. xv). On the N. side of the square is the new *Flemish Theatre* (1897-99), designed by Edm. De Vigne, and decorated with mosaics by Montald and De Smet; and on the W. side is the *Halle aux Draps* or *Cloth Hall* (1385; partly restored), which now contains the collections of the Fraternity of St. Michael (Confrérie des Escrimeurs dite de St. Michel), founded in 1613.

The Belfry (*Beffroi*; Pl. C, 4), a lofty square tower which has attained two-thirds only of the projected height, rises opposite the W. front of the cathedral. It was built in 1183-1339 and in 1839-53 was provided with an iron spire. Etymologists differ as to the origin of the word belfry, but the most probable derivation is from the German *Bergfried* (watch-tower; low Lat. *belfredus*), so that the resemblance between the first syllable and the English word 'bell' is purely *fortuitous*. One of the first privileges usually *obtained by the burghers* from their feudal lords was permission

to erect one of these watch or bell towers, from which peals were rung on all important occasions to summon the people to council or to arms. — The concierge, who accompanies visitors to the top of the tower (1 fr. each pers.), lives in the Cloth Hall. In the interior of the tower are two square rooms, one above the other, with Gothic windows. The third gallery, at a height of 270 ft., is reached by 386 steps; the total height to the point of the spire is 375 ft. The staircase is dark and rather steep. The spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, made at Ghent in 1380.

The VIEW embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?*' — thus rejecting the cruel suggestion of his minister.

The tower contains 44 bells. A hole in one of them was made by a cannon-ball fired at the belfry by the Austrians from the old citadel in 1789, in order to prevent the citizens from ringing the alarm. The ball did not miss its aim, but failed to effect its purpose, for the tone of the bell continued unimpaired. One of the heaviest bells, originally dating from 1314 but recast in 1659, bore the inscription: '*Myn naem is Roelant; als ick kleppe dan is't brand; als ick luyde, is't victorie in Vlaenderland*' (My name is Roland; when I toll, then there is a fire; when I peal, there is a victory in Flanders).

On the side next the *Marché au Beurre* (*Botermarkt;* Pl. C, 4) an out-building was added to the Belfry in the 18th cent. for the purposes of the prison *(Prison Communale).* Over the portal is a relief of the so-called 'Caritas Romana', called by the people the 'Mammelokker'. — Opposite is situated the —

***Hôtel de Ville** (Pl. C, 4), which belongs to three distinct periods. The kernel of the building dates partly from the end of the 15th century. The picturesque N. façade towards the Rue Haut-Port, constructed in 1518-33, in the florid-Gothic (Flamboyant) style, from designs by *Dominicus de Waghemaker* and *Rombout Keldermans* (p. 144), was restored in 1870, together with the interior, under the superintendence of *Viollet-le-Duc* and *Pauli*; it is, perhaps, the most beautiful piece of Gothic architecture in Belgium. The clumsy E. façade, towards the market-place, with its three tiers of columns, was constructed in 1595-1622, in the Renaissance style.

The INTERIOR contains a series of fine Gothic rooms and an interesting Gothic staircase (entrance from the Botermarkt; concierge generally on the groundfloor; fee ½-1 fr.). On the first floor of the oldest wing is the *Council Hall* or *Salle des Etats*, with timber-roof, lofty Gothic windows, two artistic chimney-pieces, and a tablet commemorating the 'Pacification of Ghent' (p. 48). — The lofty *Chapel* now serves as the *Salle des Mariages*, or office for civil marriages. Above the door, a large painting by *E. Wauters*: Mary of Burgundy intervening in favour of her ministers (p. 57). — The adjacent *Salle de l'Arsenal* dates from 1482-84. — The *Archives* are very important, containing documents reaching back to the 11th century. The artistically executed coats-of-arms of magistrates on the bindings of the account books of the town (from the end of the 15th cent. downwards) are of considerable heraldic importance.

In the Marché aux Poulets ('poultry market'), behind the Hôtel de Ville,

is the office (No. 7) of the *Charitable Society*, containing an interesting room with wood-carvings and paintings of the 17th cent. (Charles V., Albert and Isabella, etc.). At the chimney-piece, which is of carved wood, are two statuettes of orphans in the costume of the period (1689). Small fee (30-50 c.) to the keeper (ring).

A little to the W. of the Belfry lies the busy MARCHÉ AUX GRAINS (*Koornmarkt;* Pl. C, 4), the centre of the electric tramway-system (p. 45). Here rises the **Church of St. Nicholas** (Pl. 10), one of the oldest buildings in Ghent. It was founded in the 11th cent., but seems to have been rebuilt in the early-Gothic style about the beginning of the 13th century. The houses which at present surround it are to be pulled down. The main tower contains a fine hall in the Transition style. The ten turrets on the lower part of this tower have given rise to the 'bon mot': '*L'église a onze tours et dix sans* (same pronunciation as *cents*) *cloches*'.

The INTERIOR has been modernised. Most of its venerable treasures of art disappeared in the 16th cent. during the religious wars and the wild excesses of the iconoclasts. High-altar-piece by *N. de Liemaeckere (Roose)*, Call of St. Nicholas to the episcopal office. 2nd Chapel, to the right: *Maes-Canini*, Madonna and Child with St. John. 3rd Chapel, on the left: *Steyaert*, Preaching of St. Anthony. An inscription under a small picture on an opposite pillar in the nave records that *Oliver Minsau* and his wife are buried here, '*ende hadden tesamen een en dertich kinderen*' (*i.e.*, they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession attracted his attention (1526). Shortly afterwards, however, the whole family was carried off by the plague. — The stained glass in the windows of the choir is by *Capronnier* and *Laroche*, 1851.

A new *Post Office*, designed by Cloquet and Mortier, was begun in 1899, between the Marché aux Grains and the Lys. — On the *Graslei*, or *Quai aux Herbes* (Pl. C, 4), there are several interesting old buildings. The handsome **Skippers' House* (No. 15), or *Maison des Bateliers*, the finest Gothic guildhouse in Belgium, was erected in 1531 and has been under restoration since 1898. The Romanesque *Staple House* (*Maison de l'Etape;* No. 11), a granary of the 12th cent., is also being restored.

St. Michael's Church (Pl. C, 4), a handsome Gothic edifice, was begun in its present shape in 1445 (nave completed 1480, tower unfinished).

The *INTERIOR, where the red brick walls stand in effective contrast with the white window-frames and pillars, has undergone a complete restoration since 1890. The modern stained-glass windows are by *Capronnier*. — N. AISLE. 2nd Chapel: *Van Balen*, Assumption. 3rd Chapel: *Vaenius*, Raising of Lazarus. — The *Pulpit* by *J. Franck* (1846) rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below; the staircase railings are of mahogany.

N. TRANSEPT: *Van Dyck's* celebrated but much damaged *Crucifixion ('Christ à l'Eponge'), painted in 1630 for the Fraternity of the Holy Cross in Ghent, for 800 fl. A man extends the sponge to the Saviour with a reed; John and the Maries below, weeping angels above. *Paelinck*, Finding of the Cross by the Empress Helena. — S. TRANSEPT. *François*, Assumption; *Lens*, Annunciation.

CHOIR. To the *right*, 2nd Chapel: *Van der Ploetsen*, St. Francis de *Paola exhorting Louis XI.* to submit to the will of God, painted in 1838;

Spagnoletto, St. Francis de Paola. 3rd: *De Crayer*, *Assumption of St. Catharine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory teaching choristers to sing; *Van Boekhorst*, Allegory, Moses and Aaron typical of the Old Testament, St. John and the Pope typical of the New. 6th (behind the high-altar): Scenes from the Old Testament, frescoes by *Stayaert* (1824). 9th: *Maes-Canini*, Holy Family; *Seghers*, Scourging of Christ. 10th: *Th. van Thulden*, Martyrdom of St. Adrian. 11th: *De Crayer*, Descent of the Holy Ghost.

Adjoining the Marché aux Grains, on the N., lies the Marché aux Herbes (*Groenselmarkt*; Pl. C, 4), on the left of which rises the former Grande Boucherie (*Groot Vleeschhuis*), erected in 1408-17, but of no architectural merit. The old chapel of the building contains traces of mural paintings of 1448 (freely restored). The iron rings and collars on the exterior wall to the right are mementoes of the public executions and tortures which formerly took place here. The same association is commemorated in the name of a small adjacent café, *Café de la Potence* or *t'Galgenhuis*.

The members of the Ghent Guild of Butchers were known as 'Prinse Kinderen' (Prince's children), being the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The privilege was maintained down to 1794.

Crossing the bridge over the Lys, from which, to the left, can be seen the last remaining wooden house in Ghent, we reach the Place Ste. Pharailde, which is surrounded with quaint mediæval buildings. The *Gateway* in the corner to the left, erected in imitation of one on the same site by Artus Quellin the Younger, which was burned down in 1872, and adorned with sculptures by De Kesel (Neptune, the Scheldt, and the Lys), leads to the *Marché aux Poissons* (Pl. C, 4). — On the N. side of the *Place*, at the corner of the Rue de la Monnaie, or Geldmunt, rises the —

***Château des Comtes** (*Gravenkasteel*, *s'Gravensteen*; Pl. C, 3; open daily 9-12 and 2-6; fee 50 c., 5 pers. 2 fr.), a stronghold said to have been founded by Baldwin I. (p. 20) in 868, rebuilt in 1180 by Count Philip of Alsace on his return from the Holy Land 'ad reprimendam superbiam Gandensium' and thereafter (until the middle of the 14th cent.) the residence of the Counts of Flanders. Here Edward III. and his Queen Philippa were sumptuously entertained by Jacques van Artevelde in 1339 (comp. p. 64). The palace was afterwards the seat of the council of Flanders, appointed by Philippe le Bon of Burgundy about the middle of the 15th century. In 1780 the castle was converted into a factory, but it has recently been laid open and restored to its former appearance by *J. de Waele*. The outer wall with its towers and the gateway flanked by octagonal towers date from 1180. Among the parts preserved are the remains of the old keep or donjon (9th cent.?), adjoining which is an elegant Romanesque arcade of the 12th century. Behind the donjon are the *walls of the old chapel* (?), with two Romanesque pillars. A subterranean passage, leading to a point outside the city, is said to

have existed and to have been employed for admitting soldiers to the castle in case of an emergency.

Hence viâ the Rue de la Monnaie to the *Museums*, see p. 58.

We, however, return to the Marché aux Legumes, turn to the left, and follow the narrow Rue Longue de la Monnaie (Langemunt) to the MARCHÉ DU VENDREDI (*Vrydagmarkt*; Pl. C, D, 3, 4), an extensive square, now planted with trees. The most important events in the history of Ghent have taken place here. Homage was here done to the Counts of Flanders on their accession, in a style of magnificence unknown at the present day, after they had sworn, '*alle de bestaende wetten, vorregten, vryheden en gewoonten van't graafschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws, privileges, freedoms, and customs of the county and city of Ghent; comp. p. 20). Hither the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, flocked at the sound of the bell to avenge some real or imaginary infringement of their rights, and here the standard of revolt was invariably erected. Here Jacques van Artevelde (p. 46) burned the papal interdict against Flanders in 1345; and in this square, on May 2nd, 1345, Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 500 were slain. This fatal day was subsequently entered in the civic calendar as '*Kwade Maanday*' (Wicked Monday). In 1381 the citizens here took the oath of fidelity to their leader Philip van Artevelde; and here, in 1477, Hugonet and D'Imbercourt, the ministers of Maria of Burgundy, were executed by the rebellious townsmen, in spite of the entreaties of the young princess. Under the rule of the Duke of Alva his auto-da-fé's were enacted in the Marché du Vendredi.

In the centre of the square, on the site occupied by the statue of Charles V., destroyed in 1792, rises a bronze *Statue of Jacques van Artevelde*, over lifesize, executed by Devigne-Quyo (1863). The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent to enter into an alliance with England against the will of the Count of Artois. The reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde in behalf of Flanders. — The ancient buildings which formerly lent an interest to this square are now represented by a single house at the corner of the Rue des Peignes, on the S. side, known as the *Toreken*, formerly the guildhouse of the tanners, dating from the 14th or 15th century. On the N. side of the market is the Socialist warehouse of the *Maatschappij Vooruit* (1899), bearing the inscription: '*Werklieden alter Landen, vereenigt u*' ('workmen of all *countries, unite*').

At the N.W. corner of the Marché du Vendredi is placed a huge iron cannon, called the '*Dulle Griete*' (Mad Meg; 15th cent.), 19 ft. long and 11 ft. in circumference (resembling 'Mons Meg', another large cannon in Edinburgh Castle). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon (1419-1467).

The narrow Pont du Laitage (Zuivelbrug) leads hence over the Lys to the Quai de la Grue (Kraankaai; Pl. C, 3, 4), in which are two private houses of the 17th cent. (one named the 'Vliegenden Hert'), and to the Rue du Vieux Bourg (Oudburg). Farther on are the Museums (see below and p. 59).

At the back of the E. side of the Marché du Vendredi rises the **Church of St. Jacques** (Pl. D, 4), originally founded about the year 1100. The present edifice, recently restored in the original style, dates from the 15th cent., but the W. towers, and the lower part of the central tower are Romanesque.

The Interior contains several pictures by *Jan van Cleef*. In the left aisle are two paintings by *G. de Crayer:* Members of the Order of the Trinity ransoming Christian captives, and the Virgin. The two pictures of Apostles in the choir are by *Van Huffel*. Near the pulpit is a statue of the Apostle James by *Van Poucke*. The handsome marble tabernacle dates from the 16th century. Here also is the tomb of Jean Palfyn (p. 67), by *Van Poucke*.

A few yards to the S. of the Place St. Jacques, in the Rue Royale (Koningstraat), rises the *Flemish Academy* (on the left). — A view of the principal towers of the city is obtained from the N. side of the square.

The suppressed Baudeloo Convent contains the **Athenaeum** *(Grammar School)* and the **Town and University Library,** the largest in Belgium next to that at Brussels, with upwards of 200,000 vols., 2500 MSS., a collection of about 7000 drawings, 14,000 engravings, plans, and views of Ghent, from the 16th cent. till the present time, coins, and about 25,000 pamphlets of the 16-18th centuries. The reading-room is open to the public daily (except Sun. and holidays) 9-8 (during the vacations, 9-12.30).

The Rue de la Monnaie (p. 56; electric tramway No. 2) and the lanes beginning at the Pont du Laitage (see above) lead to the Rue Longue des Pierres (Lange Steenstraat), in which, immediately to the right, is the old Carmelite church now occupied by the municipal **Musée d'Archéologie** (Pl. 27; C, 3), opened in 1884, with interesting collections of industrial art. Adm. free on Sun. and holidays, 10-1 and 2-4, and on Thurs., 2-5 (Sept. 16th to April 30th, 2-4); on other days, 9-12 and 12.30-6 (in winter, 10-12 and 12.30-3), 50 c.; catalogue 75 c.

In the N. aisle, near the entrance, are chests, carved panelling, etc. The central cases contain weapons, locks, and other iron-work; surgical *instruments; Hispano-Moorish* porcelain; Delft and Brussels fayence (17-*18th cent.), and porcelain.* Also, church plate, table cutlery, seals, med-

als, and coins. — On the walls are Brussels carpets (17-18th cent.), costumes of the 18th cent., and twelve paintings (Nos 1768-72 attributed to *G. de Crayer*) from a triumphal arch erected in the Marché du Vendredi at the entry of the Cardinal-Infante Ferdinand in 1635. — In the choir-apse are Brussels carpets, etc.

Immediately to the left in the S. aisle is the copper-gilt sepulchral tablet of Leonard Betten (d. 1607), Abbot of St. Truiden, by *Libert van Eghem*, beside which are the large sepulchral *Brasses of Guillaume de Wenemaer (d. 1325) and his wife, with engraved portraits. In the central cases is the Ceramic Collection, including Walloon stoneware from Bouffioulx, etc., and German stoneware from Frechen, Raeren, Siegburg, Kreussen, and the Westerwald. The *Wrought Iron Collection is mainly exhibited in the chapels: weapons, Gothic and other door-knockers, implements of torture, locks and keys, hinges, etc.; Renaissance room with leather hangings; banners and insignia of the guilds of the town (16-18th cent.), etc. — On the end-wall of the church is a painting by *J. B. van Volxsom* (d. 1732), Charles VI. receiving homage in the Marché du Vendredi (p. 57) in 1717.

In the *Rue Ste. Marguerite* (Sint-Margareta-Straat), which forms a continuation of the Rue de la Monnaie, is situated the *Royal Academy of Art*, founded in 1751 and now established in the old Augustine Monastery, adjoining the *Augustine Church* (Pl. C, 3), and containing the —

Picture Gallery (*Musée*; Pl. C, 3), with a few sculptures and about 250 pictures. There are few works of great merit, but the collection is worth a visit. Among the old works, besides a specimen of *Rubens*, are several by *G. de Crayer*, who migrated from Brussels to Ghent about 1664, and died here in 1669 at the age of 87. Adm. gratis on Sun. and holidays 10-1, on week-days 10-5 (in winter 10-4); entrance at Rue Ste. Marguerite 7. No catalogue.

Room I. To the left: *Fr. Pourbus the Elder*, *Isaiah predicting to Hezekiah his recovery, with the miracle of the sun going ten degrees backward; on the wings a Crucifixion and the donor, the Abbot del Rio; on the outside, Raising of Lazarus, in grisaille. Also several good works by unknown masters. In the centre, *C. Meunier*, Prodigal Son, a group in bronze.

Room II. To the left: *Corn. Mahu*, Still-life; *H. Bosch*, Ecce Homo; *Adr. Key*, Portrait; *Pieter Neeff's the Elder*, Peter liberated from the prison; *Th. Boeyermans*, San Carlo Borromeo dispensing the Sacrament to persons stricken with the plague; *M. van Coxie*, Last Judgment; *Th. Boeyermans*, Vision of St. Mary Magdalen de' Pazzi; *Adr. van Utrecht*, Fishmonger; *Peter Thys*, St. Sebastian receiving the martyr's palm from angels; *W. Heda*, Still-life. — *P. van Avont*, Holy Family in a landscape, surrounded by angels; *Th. Rombouts*, *The five senses; *Fr. Duchatel*, Procession in the Marché du Vendredi, at the reception of Charles II. of Spain as Count of Flanders (1666; in the middle of the foreground is a portrait of the artist, holding a paper); *Verhaghen*, Presentation in the Temple; *Rubens*, St. Francis receiving the stigmata, painted in 1632 for the Franciscan Church at Ghent (resembling the painting at Cologne); *Van Dyck*, Samson and Delilah; *Th. Rombouts*, St. Joseph visited by an angel; farther on (beyond the door), *Jordaens*, St. Ambrose; *Arthois*, Landscape. — In the middle of the room: *Fr. Pourbus the Elder*; Large winged altarpiece, with 22 scenes from the life of Christ; on the back, the Last Supper; *Frans Hals*, Portrait (1640).

Room III. Paintings by artists of Ghent, notably *G. de Crayer*, who is here seen to the best advantage. To the left: Madonna with the rosary; Resurrection; the Virgin handing the scapulary to St. Simon Stock; Martyrdom of St. Blasius (his last work, unfinished, painted in 1668 at the age of 86); Vision of St. Augustine; Archduke Leopold presenting the

building was erected under Maria Theresa in 1773, and enlarged in 1825. A new wing has lately been added. — Near this is another prison, the *Maison de Sûreté*, dating from 1862.

A pleasant walk ascends hence along the Coupure to the Byloke (see below).

In the S. part of the town, beyond the Scheldt, in the Rue Plateau, rises the **Institut des Sciences** (Pl. C, 5, 6), completed in 1890 after plans by *Ad. Pauli*. Next to the Palais de Justice at Brussels, this is the largest architectural work in Belgium, and covers nearly $3^1/_2$ acres of ground. It contains the lecture-rooms and laboratories of the university faculty of physical science and of the technical schools connected with the university *(Ecole du Génie Civil* and *Ecole des Arts et Manufactures)* and has about 1100 students.

No. 178 in the Rue de Courtrai (Kortryksche Straat; electric tramway No. 4), towards the S. end of the street, is the *Schreyboom Chapel* (Pl. 13; C, 6), with pictures of children (from the 15th cent. down to the present time) who have been restored to health in the hospital with which it is connected.

At each end of the Rue de Courtrai is a bridge crossing the Lys and leading to the *Civil Hospital* (*Hôpital Civil*; Pl. B, C, 6), named after the former abbey of **Byloke** or **Biloque**, which was founded in the 13th cent. (entr., Quai de la Biloque 5; ring). In the interior to the right are the offices, nearly opposite which is the house of the Sisters of Charity, brick buildings of the 17th century. To the right of the former is the old *Abbey Church* (13th cent.), with an elegant double gable. The interior is divided into sick-wards, from the long corridor connecting which we may inspect the huge timber roof, like an inverted ship's hull. Behind the house of the Sisters of Charity, to the left (W.), in the corner of the large vegetable-garden, is the very interesting brick *Gable of the former *Refectory*, also dating from the 13th cent. (visible also from the Boulevard des Hospices). This and the adjoining building are now used as a *Hospice for Old Men* (*Oudemannekenshuis*; entrance, Boul. des Hospices 2). In the interior of the refectory, which is divided by a structure of 1715, the ribs of the almost unaltered timber roof still retain the original colouring (red, yellow, blue, and white). On the end-walls are frescoes of the 13th cent.: on the N., John the Baptist with the Lamb and St. Christopher; on the S., Christ blessing the Madonna (best light in the morning).

From the bridge at the S. end of the Rue de Courtrai the Boulevard de la Citadelle leads past the handsome fountain-monument to *Count K. de Kerckove de Dentergem* (1819-81), Burgomaster of Ghent, to the **Parc de la Citadelle** (Pl. C, 7), laid out in 1870 on the site of the works of the citadel, built after 1815. A monument consisting *of a negro seated* upon a rock commemorates the brothers *Van de Velde, natives of* Ghent, who died in Africa as officers in the ser-

vice of the Congo State (1882 and 1888). — On the S.E. side of the park are the *State School of Horticulture*, founded in 1849, and the *Botanic Garden*, in which the tropical flora of the Congo State is especially well represented.

Picturesquely situated on a height, a little to the N.E. of the park, is the **Church of St. Pierre** (Pl. 11; D, 6), a relic of the famous Benedictine abbey said to have been founded about 630 by St. Amandus, the Apostle of Flanders. The abbey-buildings at one time extended to the arm of the Scheldt on the N. The church, originally Romanesque, was destroyed by the iconoclasts in 1578, but was rebuilt in the Renaissance style, after 1629, by *Hans von Xanten* (*'Giovanni Vasanzio'*) and enlarged by an addition on the W. side, erected after Raphael's design for St. Peter's at Rome. The restoration was finally concluded in 1720 by *Matheys*. The interior contains a few pictures.

South Aisle: *N. Roose (Liemaeckere)*, Nativity of Christ; *Er. Quellin the Younger*, Triumph of the Catholic religion. — North Aisle: *Van Thulden*, Pictures representing the triumph of Roman Catholicism (copies of paintings by Rubens, now lost). — Retro-Choir, to the right: *A. Janssens*, Liberation of Peter; *Van Avont*, Holy Family, with dancing angels; *Janssens*, Miraculous Draught of Fishes, as an accessory to a large landscape. Also five small pictures by *Van Doorselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin on the altar. On the other side: *Seghers*, Raising of Lazarus; *De Crayer*, St. Benedict recognising the equerry of the Gothic King Totilas; *Janssens*, Landscape with two hermits. — Isabella, sister of Charles V., and wife of Christian II. of Denmark, is interred in this church, but no monument marks the spot.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack. The landlord of the barrack-canteen shows a fine 15th cent. cloister (fee).

From the Place St. Pierre we may return to the Gare du Sud by electric tramway (No. 4; p. 45); or we may cross the Scheldt to visit the small *Zoological Garden* (Pl. D, 6; adm. 1 fr.; concerts, see p. 45).

c. The Eastern Quarters of the City and the Suburbs.

In the Place d'Artevelde (Pl. D, E, 5), to the N.E. of the Gare du Sud (p. 44), is the *Church of St. Anne*, erected from Roelandt's designs in 1853, and gaudily decorated by Canneel. — The Rue des Violettes, diverging to the S. from the square, leads to the —

***Petit Béguinage Notre Dame** or *Klein Begynhof van Onze liewe Vrouw* (Pl. E, 5, 6; comp. p. 65), the foundation of which dates from 1234. It contains about 300 sisters, and has remained unaltered since the 18th century. The scrupulously clean little houses are arranged round a rectangular grassy space bordered with trees; while another square block of similar houses with narrow lanes between adjoins. A dazzlingly white wall separates the houses from the open space. Each house has its own patron-saint, whose

name is inscribed above the door. The church (17th cent.) occupies almost the entire N.E. side of the grassy space. Lace is offered for sale in the *Convent St. Joseph* (comp. p. 65), in the corner opposite the W. portal of the church.

Following the Quai Porte aux Vaches (Pl. E, 5, 4) to the N. from the Place d'Artevelde, then crossing the bridges, to the right, over the *Bas-Escaut*, or E. arm of the Scheldt, and the Lys, we reach the ruined **Abbey of St. Bavon** (Pl. E, 4; concierge at the Estaminet opposite the S.E. corner, 1/2 fr.), in the Rue de l'Abbaie, or Abdij-Straat. The abbey, traditionally said to have been founded about 630 by St. Amandus (p. 63) and restored in 651 by St. Bavon, was one of those bestowed upon Eginhard, the biographer of Charlmagne, and after its destruction by the Northmen (851), was restored with great splendour (10th cent.). John of Gaunt (*i.e.* Gand or Ghent), son of Edward I. and Queen Philippa, was born here in 1340. Charles V. caused the buildings to be razed in 1540, in order to build a citadel (p. 48), which served as a prison for Counts Egmont and Hoorn in 1567, was surrendered by the Spaniards to William of Orange in 1576 after a brave resistance, and was then destroyed, though its last remnants lingered until 1831. A fragment of a 15th cent. cloister is still extant, adjoined on the E. by a Transition gateway (with two window-arches of the same period) admitting us to the *Crypt of Our Lady*. In the pavement are 21 ancient tombs (8th cent. ?), hewn in the sandstone and formerly covered with reddish mortar, not unlike mummy coffins in shape. The *Baptistery*, on the opposite side, next the cloister-garth, was consecrated in 1179. Farther on is the so-called *Cellar*, supported by three thick round columns. Under the old refectory, on the N. side of the cloister, are several other vaulted rooms, containing numerous old gravestones and remains of a mosaic-pavement of the 13th century. A few steps ascend to the old refectory, which is known as the *Chapel of St. Macarius*, because it was used for religious worship until the erection of the church of that name (see below). It now contains a *Musée des Ruines*, with various sculptured fragments found in the abbey and in other parts of the town. In the E. windows are traces of frescoes of the 12th century.

On the N. side of the abbey is the *Church of St. Macarius* (Pl. E, 7), a modern Gothic edifice by A. Verhaegen (1882), containing an antique carved wooden pulpit.

We may now take the electric tramway (No. 5; p. 45) from the neighbouring Boulevard du Château (Pl. E, 4) to the Chaussée d'Anvers (Antwerpsche Steenweg) in the suburb of *St. Amandsberg, or Mont St. Amand*, alighting at the Oostacker Straat, about 3 min. *beyond the W. Stations.* The narrow street leads to the right to the *(4 min.)* —

***Grand Béguinage de Ste. Elisabeth** (Begynhof van Sint Elisabeth; Pl. E, 3, 4; comp. p. 63), transferred in 1874 from its former

position near the Porte de Bruges (p. 60) to the present site, which was secured for it by the influence of the Duc d'Arenberg.

The name is derived by some authorities from *St. Begga*, the mother of Pepin of Heristal, and by some from *Le Bègue*, a priest of Liège (end of the 12th cent.); while others connect it with *to beg*. The objects promoted by the *Béguinages* are a religious life, works of charity (tending the sick), and the honourable self-maintenance of women of all ranks. These institutions have passed almost scathless through the storms of centuries. Joseph II. spared them, when he dissolved the other religious houses, and they also remained unmolested during the French Revolution, their aim having steadfastly been the 'support of the needy and the care of the sick.' There are at present about twenty Béguinages in Belgium, with about 1300 members, nearly 1000 of whom are in Ghent. With the exception of those at Amsterdam and Breda, these establishments are now confined to Belgium, though at one time they were common throughout the districts of the lower Rhine.

The members of the Béguinages are unmarried women or widows of unblemished character, and pay a yearly board of at least 110 fr., besides an entrance-fee of about 500 fr. for the dwelling and the maintenance of the church. Two years of novitiate must be undergone before they can be elected as sisters. They are subject to certain conventual regulations, and are bound to obey their superior, the *Groot Juffrouw* or *Grande Dame* (whom the bishop appoints), but are unfettered by any irrevocable vow. It is, however, a boast of the order that very few of their number avail themselves of their liberty to return to the world. They devote themselves to sewing and similar employments, sick-nursing, and the free education of poor children. The younger Sisters live together in convents under control of a *Dame Supérieure*, where they spend such time as they are not in church, in working in common (lace-making, etc.). After having been members for six years, however, they have the option of retiring to one of the separate dwellings, which contain rooms for two to four occupants. The doors of these houses are inscribed with numbers and the names of tutelary saints. In many cases the Béguines have the society of other women who are not members of the order, whose board forms a small addition to their funds.

The Sisters must attend divine worship twice or thrice a day, the first service being at 5 a.m.; and the last at Vespers, the hour of which varies according as it becomes too dark for the fine work of the nuns. The latter service, known as 'lof' or 'salut des Béguines', presents a very picturesque and impressive scene, when the blue robes and white linen headgear of the Sisters are dimly illuminated by the evening light and a few lamps. Novices have a different dress, while those who have been recently admitted to the order wear a wreath round their heads. The black Flemish robes (*failles*) are worn out-of-doors only.

The Béguinage forms a little town of itself, enclosed by walls and moats, with streets, squares, gates, 18 convents, and a church, the last forming the central point of the whole. The houses, though nearly all two-storied Gothic brick buildings, present great variety of appearance and form a very picturesque *ensemble*. The Béguinage was planned by the architect *Verhaegen*. It contains about 700 members, beautiful specimens of whose lace (*Kanten*) may be bought from the *Groot Juffrouw*, opposite the entrance of the church.

The suburb of St. Amandsberg also contains the modern Gothic *Church of Notre Dame de Lourdes en Flandre*, designed by M. van Hoecke and embellished with stained-glass windows by A. Verhaegen and a pulpit by De Bock and Van Wint of Antwerp. Its grotto is annually visited by crowds of pilgrims.

6. From Ghent to Courtrai and Tournai.

[illegible]

with an old church, is the junction of the line to Dunkirk (see p. 41); steam-tramway to Oudenaarde (p. 43). — 13½ M. *Machelen;* 15½ M. *Olsene;* 18½ M. *Waereghem*, junction for the connecting line between Anseghem (p. 43) and Ingelmunster (p. 42); 22 M. *Desselghem;* 24½ M. *Harlebeke*, with a Romanesque church and belfry. Tobacco is extensively grown here.

27½ M. **Courtrai.** — **Hotels.** *Lion d'Or, R. 2½, A. ½, B. 1, D. 2½ fr.; Hôt. du Damier, both in the Grand' Place; Hôt. Royal, Hôt. de Gand, with cafés, both at the station; Hôt. du Nord, opposite. — *Café Belge, Café Français* in the market-place. — Two or three hours suffice for seeing the town.

Courtrai, Flem. *Kortryk* (60 ft.), a town with 33,200 inhab., situated on the *Lys*, is famous for its table-linen and its lace, in the manufacture of which 5000-6000 women are employed. The flax of Courtrai enjoys a high reputation, and is manufactured elsewhere, as well as in the town itself. There are also extensive bleaching-grounds in the vicinity.

Near the station to the right, Place Palfyn, is a bronze statue, by T. Vinçotte, of *Jan Palfyn* (d. 1730), a native of Courtrai and inventor of the forceps. — The Rue du Chemin de Fer, running straight from the station and then turning to the right, leads to the large market-place (Groote Markt or Grand' Place) where the town-hall rises on the left and the belfry on the right.

The *Town Hall, erected in 1526-28, has been completely restored since 1846, and the façade embellished with statues in the original style. Two richly-decorated chimney-pieces (early 16th cent.) in the interior are worthy of notice. One of them, in the Salle Echevinale on the groundfloor, is adorned with the coats-of-arms of the allied towns of Ghent and Bruges, the standard-bearers of the knights of Courtrai, a figure of the Virgin, and statues of Archduke Albert and his wife. This room has been embellished with well-painted frescoes from the history of Flanders by *Guffens* and *Swerts*, completed in 1875. The principal of these represent the Departure of Baldwin IX., Count of Flanders, at the commencement of the Fourth Crusade (1202), and the Consultation of the Flemish leaders in the Court Room the day before the Battle of the Spurs, 1302 (see p. 68). — The other and more interesting chimney-piece, in the Council Chamber upstairs, is in the richest Flamboyant style (1527). Three rows of well-executed statuettes represent the different *Virtues* and *Vices:* in the upper section we see faith, humility, liberality, chastity, brotherly love, temperance, patience, and watchfulness; in the middle section, idolatry, pride, avarice, voluptuousness, envy, gluttony, anger, and sloth. The reliefs below seem to indicate the punishments which follow in the train of these vices. On corbels are placed statuettes of Charles V., the Infanta Isabella (on the right), and Justice (on the left). — The walls are covered with large plans of the town and its jurisdiction ('castelany'), *painted in oil (1641).*

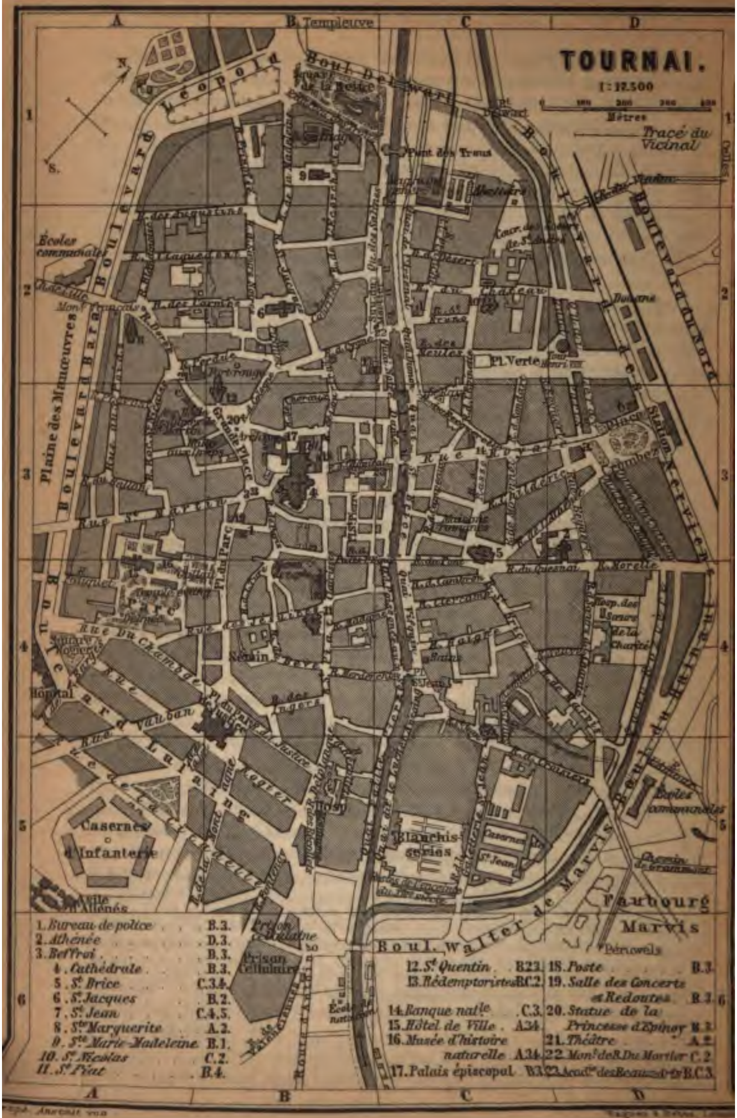
Nearly opposite the Town Hall rises the *Belfry* (14th cent.). — We next proceed to St. Martin's Church, the Gothic tower of which is visible from the Grand' Place; the nave was erected in 1390-1439, the transept about 1415. The church has been restored since a fire in 1862. Beautiful W. portal (1592-95). The handsome pulpit of carved wood and the beautiful ciborium in gilded stone (22 ft. high; in the choir, to the left), executed in the 16th cent., were saved from the fire. In the N. transept is a winged picture by *B. de Ryckere* (of Courtrai; 1587), representing the Descent of the Holy Ghost, the Creation, and Baptism. — In front of the church is a marble monument to *De Haerne*, the politician.

The Rue Notre-Dame leads from the market-place, opposite the Lion d'Or, to the church of Notre Dame, founded by Count Baldwin IX. of Flanders (p. 67), and completed in 1211. The choir, which is decorated with marble, and the portal were rebuilt in the 18th century. The chapel behind the choir contains the *Raising of the Cross, one of *Van Dyck's* best pictures (1631), unfortunately badly lighted; resembling a Rubens in boldness of design, it is inferior in freshness of colour, but the profound expression of tenderness and pain depicted in the countenance of the Crucified are unsurpassed. The altars to the right and left are adorned with good reliefs in marble of the 18th cent., by *Lecreux*, representing St. Rochus among the plague-stricken, and Mary Magdalen with angels. The *Chapel of the Counts* on the right of the choir, added to the church in 1373, is adorned with wall-paintings of the 14th cent., representing the counts and countesses of Flanders, recently restored by *Van der Plas*, who continued the series down to Emp. Francis II. The Last Judgment, on the W. wall of the chapel, is also by *Van der Plas*.

Farther to the left, on the Lys, are two massive old bridge-towers *(Broeltorens)*. Adjacent are the gardens of the *Cercle Musical*. — In the Rue du Béguinage (No. 1), which leads from Notre Dame to St. Martin's, is a Museum containing several modern pictures, among which may be mentioned: *Nic. de Keyser*, Battle of the Spurs (see below); *L. Robbe*, Cattle; *Carpentier*, 'Alerte'; *Dobbelaere*, Memling in St. John's Hospital at Bruges (see p. 26); *Savury*, Plunderers in a village. The museum is open free on Sun., Mon., and Thurs., 10-5; other days, adm. 25 c.; catalogue 25 c.). — The *Béguinage* (comp. p. 65), opposite the museum, was founded in 1211.

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, led by Count John of Namur and Duke William of Juliers, and consisting chiefly of weavers from Bruges and Ypres, under the guild-presidents Breidel and Koninc of Bruges (p. 30), defeated the French under the Count of Artois. About 1200 knights and several thousand soldiers fell. The victors afterwards collected 700 golden spurs, an appendage worn by the French knights alone, and hung them up as trophies in a monastery-church which has since been destroyed.

From Courtrai to *Brussels* and to *Ypres*, see R. 6. — Courtrai is also connected by branch-lines with *Enghien* (p. 6), viâ Avelghem and Renaix (p. 66) to the E., and with *Roulers* (p. 42) viâ Ingelmunster (p. 42) to the N.


TOURNAI.
1 : 17.500
Mètres
Tracé du Vicinal
Boul. Léopold
Boul. Delwart
Boulevard du Nord
Boulevard Bara
Plaine des Manœuvres
Pl. Verte
Grande Place
Parc
Rue du Chambge
Boulevard Vauban
Casernes d'Infanterie
Blanchisseries
Boul. Walter de Marvis
Faubourg Marvis
Boulevard des Nerviens
Boulevard du Hainaut
Prison Cellulaire
Écoles communales
Hôpital
Templeuve
Péruwelz
1. Bureau de police . . . B.3.
2. Athénée . . . D.3.
3. Beffroi . . . B.3.
4. Cathédrale . . . B.3.
5. St Brice . . . C.3.4.
6. St Jacques . . . B.2.
7. St Jean . . . C.4.5.
8. Ste Marguerite . . . A.2.
9. Ste Marie-Madeleine B.1.
10. St Nicolas . . . C.2.
11. St Piat . . . B.4.
12. St Quentin . . B.2.3.
13. Rédemptoristes B.C.2.
14. Banque natle . . C.3.
15. Hôtel de Ville . A.3.4.
16. Musée d'histoire naturelle A.3.4.
17. Palais épiscopal B.3.
18. Poste . . . B.3.
19. Salle des Concerts et Redoutes B.3.
20. Statue de la Princesse d'Epinoy B.3.
21. Théâtre . . A.2.
22. Monument de B. Du Mortier C.2.
23. Acadie des Beaux-Arts B.C.3.

The Tournai line quits the flat land and enters an undulating and picturesque district. The Flemish language gives way to the French. 31 M. *Lauwe*. — 35 M. *Mouscron* (the *s* mute), the Belgian douane for travellers arriving from France (Rail. Restaurant).

From Mouscron to Lille, 11 M., railway in 37 min. (fares 2 fr. 20, 1 fr. 65, 1 fr. 20 c.). — 3½ M. **Tourcoing** *(Hôtel du Cygne)*, a busy manufacturing town of 73,000 inhab., with the French custom-house. A monument commemorates the defeat of the English and Austrians by Pichegru in 1794. — 5 M. **Roubaix** *(Hôtel Ferraille)*, an important linen-manufacturing town, the population of which has risen from about 8000 in 1806 to 125,000 in 1900 (comp. *Baedeker's Northern France*). — Near *Croix-Wasquehal* the train crosses the Roubaix Canal, which connects the Deule with the Scheldt. — 11 M. *Lille*, see p. 3.

The next station, *Herseaux*, is connected by a branch-line with Renaix (p. 66), viâ Avelghem (p. 43). Between *Néchin* and *Templeuve* the Belgian line quits the province of West Flanders for that of *Hainault* (Ger. *Hennegau*). To the left rises *Mont St. Aubert* (p. 73). *Froyennes* is also a station on the line to Lille (p. 5). — The train crosses the Scheldt, and finally stops at —

48 M. *Tournai*.

9. Tournai.

Arrival. The *Railway Station* (Pl. D, 3) is a handsome building by *Beyaert* of Brussels.

Hotels. Hôtel de l'Impératrice (Pl. c; A, 3), Rue des Maux, well situated, R. 2, B. 1, D. 2, S. 1½, omn. ½ fr., well spoken of; Bellevue (Pl. d; C, 2), Quai Dumon 6, with an estaminet, R. 1½ fr.; Hôtel de Hollande (Pl. a; D, 3); Hôtel des Neuf Provinces (Pl. b; D, 3); Hôtel de la Nouvelle Bellevue (Pl. b; D, 3), Place Crombez, near the station, three very fair houses, with moderate charges.

Restaurants. *Taverne de Munich*, Rue des Maux 8, near the Grand' Place; *Restaurant Bavaro-Belge*, in the Grand' Place; *Taverne du Globe*, *Taverne Française*, Rue Royale, near the station. — *Café de l'Europe*, Grand' Place.

Post Office (Pl. 18; B, 3), Rue du Curé Notre Dame, at the corner of the Place des Acacias.

Bookseller. *Vasseur-Delmée*, Grand' Place. — *Exposition du Cercle Artistique*, Rue des Clarisses (adm. 50 c.).

About 3-3½ hrs. will suffice for a visit to the Cathedral, the Church of St. Quentin, and the pictures in the Cloth Hall.

Tournai (75 ft.), Flem. *Doornyk*, with 36,400 inhab., situated on both banks of the *Scheldt* or *Escaut*, and one of the most ancient towns in Belgium, was the *Civitas Nerviorum* of Cæsar, afterwards called *Turnacum*. In the 5th century it was the seat of the Merovingian kings (p. xix). At a later period the town belonged to France, but in 1525 it was united with the Spanish Netherlands in accordance with the Peace of Madrid. In 1581 Tournai was heroically defended against Alexander of Parma by the Princess d'Epinoy, who, although wounded in the arm, refused to quit the ramparts, and did not surrender the fortress until the greater part of the garrison had fallen. In 1667 the town was taken after a protracted siege by Louis XIV., who caused it to be fortified by Vauban, and *in 1709 it was captured* by the Imperial troops under Prince Eugene

and the Duke of Marlborough. In 1745 Tournai again fell into the hands of the French, and in 1748 it was assigned to the Netherlands by the Treaty of Aix-la-Chapelle. The old walls have been converted into promenades. — The pretender, Perkin Warbeck, was born here.

Stockings and carpets are the staple manufactures of Tournai. The latter are generally known as Brussels carpets. The art of weaving carpets is said to have been brought to Europe by Flemings, who learned it from the Saracens at the time of the Crusades. Most of the carpets are made by the work-people in their own dwellings, and as there are few large factories in the town, it presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium. The Quays, planted with trees, contribute to this effect. The river is generally crowded with barges, most of which are laden with coal from the mines of Mons, and are bound for Ghent, etc.

The Rue Royale leads straight from the Place Crombez (Pl. D, 3), at the station, to the Scheldt.

The ****Cathedral** (*Notre Dame;* Pl. 4, B 3), one of the noblest specimens of mediæval architecture, rises conspicuously above the houses on the left bank, the older and more important part of the town. It is a cruciform basilica borne by pillars, with a retro-choir and radiating chapels, and has four massive towers adjoining the dome above the cross and two corner-turrets on the façade. The nave, begun in 1146 and consecrated in 1213, bears the stamp of the pure Romanesque style, while the transepts with their ambulatories and semicircular terminations were, like the towers, erected in the 13th cent. by French masters, on the model of the Cologne churches. The beautiful Gothic *Choir is of later date, and was consecrated in 1338, and the façade, originally Romanesque, was altered and provided with a porch in the pointed style about the same period (comp. p. xl). Among the sculptures in the porch, which were executed at various periods from the 13th to the 17th century, are interesting reliefs representing the Creation, Fall, and Expulsion from Paradise, by sculptors of Tournai, dating from about the year 1200 (see p. xlii).

The Interior was purged in 1852 of the unsuitable additions with which it had been disfigured in the course of centuries, and is now strikingly impressive. It consists of nave (flat-roofed) and aisles 408 ft. in length; nave 78 ft. wide and 78 ft. high; breadth of transept 220 ft.; height of choir 107 ft. The capitals of the low and elaborately articulated pillars in the nave are particularly rich and varied. Above the aisles are galleries, over which the walls are relieved by a triforium. The proportions of the transept are more graceful, and the galleries lower.

In the Chapelle St. Louis (locked), the first of the S. (right) Aisle, *on the posterior wall*, a Crucifixion by *Jordaens*. — The large Gothic chapel *of the N. Aisle (Chapelle Paroissiale* de Notre-Dame), which was built

in 1516-18 and contains some modern stained glass, is used for the ordinary services of the cathedral, the choir being reserved for episcopal functions. — In the TRANSEPT, right, Altar-piece with scenes from the life of the Virgin by *M. de Nèyre* (1623). The subjects of the stained-glass windows refer to the history of the bishopric of Tournai, which received important privileges in the 6th cent. from King Chilperic (d. 584) for services rendered in his war against his brother, the Austrasian monarch Sigebert (S. transept), and in the 12th cent. from Pope Eugenius III. (N. transept). — The richly sculptured *Rood Loft*, which separates the choir from the nave, executed by *Corn. de Vriendt* in the Renaissance style, with marble reliefs from the Old and New Testament, was erected in 1566; it is surmounted by a large group in bronze by *Lecreux*, representing St. Michael overcoming Satan. — The stained glass of the CHOIR by *Capronnier* is modern.

AMBULATORY, beginning on the right side of the rood-loft: in the 1st Chapel (locked), which is adorned with stained glass commemorating the Council of 1870, is a large picture by *Rubens*, Rescue of souls from Purgatory, a bold composition. — 2nd Chap. Reliquary of St. Piat (of ca. 1280), the alleged apostle of Tournai. — 3rd Chap., behind the high-altar, Pietà by *Duquesnoy* (17th cent.), above which is a bishop's tomb with recumbent figure, and two tablets with the names of all the bishops and canons of Tournai. — 4th Chap. Romanesque *Reliquary of St. Eleutherius*, the first Bishop of Tournai (d. 531), elaborately executed in silver-gilt in the year 1247, and adorned with the figures of the Twelve Apostles. — 5th Chap. *L. Gallait*, Christ healing the blind (1833; a youthful work). — 6th Chap. *Lancelot Blondeel*, Judgment of Solomon, Visitation, Adoration, etc. — Some of the magnificent 14th cent. stained glass is still in the windows.

The SACRISTY contains a very valuable *Crucifix in ivory by *Duquesnoy*, a reliquary of the Merovingian period in the shape of a Greek cross, and an ivory diptych of the 11th century.

Opposite the *Episcopal Palace* (Pl. 17; B, 3) is the public LIBRARY, containing some valuable early printed works and MSS.

The triangular GRAND' PLACE (Pl. B, 3) in the centre of the town is embellished with a **Statue of the Princess d'Epinoy** (Pl. 20), in bronze, designed by *Dutrieux*. The heroic lady is represented in complete armour, with a battle-axe in her hand, leading her fellow-citizens against the enemy (see p. 69).

Built in among the houses on the N.W. side of the Place is situated the church of **St. Quentin** (Pl. 12; B, 3), sometimes called '*La Petite Cathédrale*', a remarkably elegant structure, erected about the same period as the cathedral (entrance at the back, to the left). The façade and interior form an excellent example of the transitional style. The large paintings (of little value) in the nave represent the Foundation of the Order of the Trinitarians for the purpose of ransoming Christian captives (1198), and the Battle of Lepanto (1571). The stained glass is by *Béthune* (1858).

On the S.W. side of the Place is the former **Cloth Hall** (*Halle aux Draps*), a Renaissance building of 1610, restored since 1881. On the first floor is the MUNICIPAL MUSEUM AND PICTURE GALLERY (*Musée d'Antiquités et de Tableaux*; adm. on Sun., 10-4, free, other days 50 c.; catalogue 25 c.).

The VESTIBULE contains the recent acquisitions. — The SALOON, lighted from the top and giving on the market-place, contains about 380 paintings.

old church of *Notre Dame* possesses two pictures by *Van Dyck*, a *Crucifixion (ca. 1630) and an Adoration of the Shepherds (1635); also a work by *De Crayer*, and a Romanesque font of the 12th century. The *Hôtel de Ville*, with five gables and sculptured decoration, was originally the cloth-hall, and dates, with its belfry, from the 14th century. Adjacent is the *Grande Garde*, or guard-house, with an octagonal tower and a portico of the 18th century. Monuments have been erected here to the Flemish poet *Prudens van Duyse* (1804-59) and to the Jesuit missionary *P. de Smedt*.

FROM DENDERMONDE TO ST. NICOLAS, viâ *Hamme*, 13 M., by railway in 3/4 hr. (see p. 66); to LOKEREN viâ *Zele* (p. 66), 9 M., in 1/2 hr. (see p. 66); to ALOST, 7 1/2 M., in 25 min. (p. 2); and to BRUSSELS, 20 M., viâ *Opwyck* (p. 2) and *Jette* (p. 2), in 1-1 1/4 hr.

At (21 M.) *Baesrode* the line to Malines diverges (see p. 145). 24 M. *St. Amand-lez-Puers*; 27 M. *Puers*, where our line crosses that from Terneuzen to Malines (p. 145). The train now traverses a marshy district and crosses the *Rupel*, which is formed about 2 1/2 M. to the E. by the union of the Dyle and the Nethe.

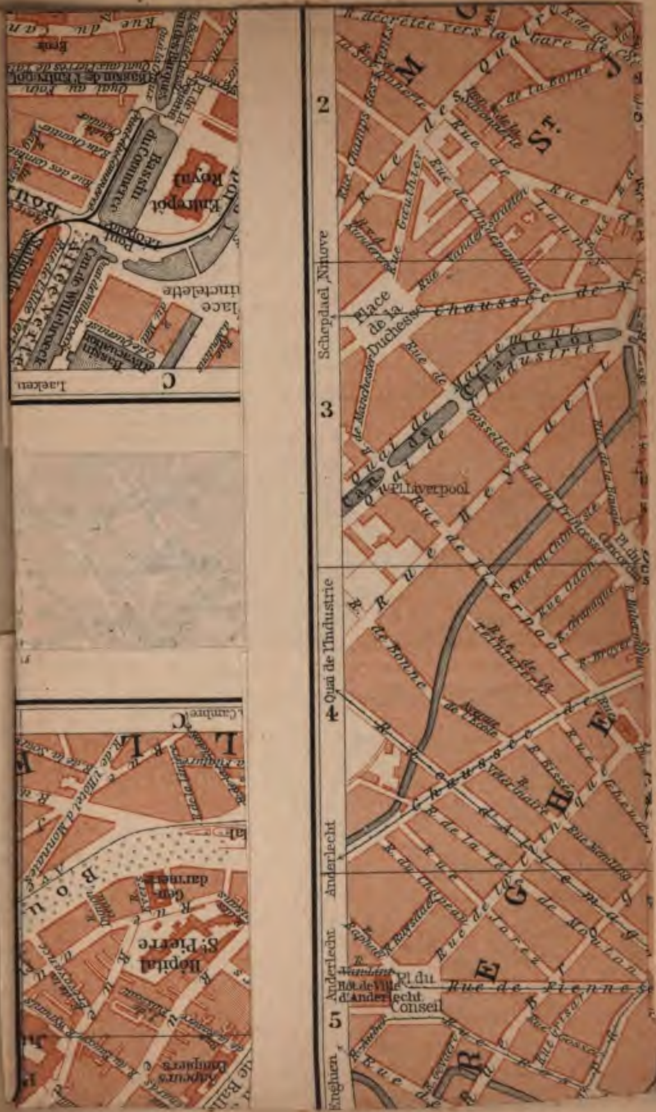
31 M. *Boom* (Hôt. de l'Univers), a town with 14,000 inhab. and numerous brick-kilns, where our line crosses the line from Alost to Antwerp (see p. 2); 33 1/2 M. *Reeth*. — 36 M. *Contich*, and thence to *Antwerp*, see pp. 145, 146.

b. Waasland Railway.

31 M. RAILWAY in 1 1/4-1 3/4 hr., including the crossing of the Scheldt at Antwerp (fares 3 fr. 20, 1 fr. 90 c.). This is the direct route. Travellers from Ostend or Bruges intending to take this route, book to Ghent only, where they take a fresh ticket at the Waes Station, 1 M. from the Gare du Sud (p. 44).

The train starts from the *Waes Station* (p. 44; Pl. E, 3). Immediately on the right is the new Béguinage (p. 64). This line traverses the *Pays de Waes*, or *Waasland*, one of the most populous (about 700 pers. to the sq. M.), highly-cultivated, and productive districts in Europe. During the civil wars in Flanders, the Waasland was a sterile moor, but at the present day every square yard is utilised. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flower-bed is here given to every field; for the natural soil, being little better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is, therefore, worthy of the notice of farmers.

4 M. *Loochristi*, with an old château; 7 M. *Beirvelde*, with the fine modern Tudor château of M. Lippens de Kerckhove. — 12 M. **Lokeren** (20 ft.; *Hôt. du Miroir*, in the Grand' Place; *Hôt. des Stations*) is a manufacturing town with 20,900 inhabitants. The *Church of St. Lawrence* contains some ancient and modern works of art, and a famous pulpit by Verhaeghen (1736) of Malines. Lokeren



Schepdael Ninove
Quai de l'Industrie
Anderlecht
Enghien
Place de la Duchesse
Pl. Liverpool
Rue de Liverpool
Rue de Manchester
Quai de l'Industrie
Rue de Fienne
Pl. du Conseil
Hôt. de Ville d'Anderlecht
Rue Odon
Rue Vétérinaire
Entrepôt Royal
Bassin du Commerce
Laeken
Hôpital St. Pierre
Gendarmerie

N O O D E
Pl. des Milices
Pl. Houwaert
R. du Cadran
R. des Moissons
Rue de la Ferme
R. St. Alphonse
Stat. de la Chaussée de Louvain
Chaussée de Louvain
Égl. & Pl. St Josse
Pte de Louvain
Pl. Madou
Rue Wenceslas?
R. Hydraulique
R. des Guildes
Rue Marie Thérèse
Rue du Marteau
Square Marie Louise
Avenue Palmerston
Square Ambiorix
Rue Joseph II
Marché couvert
Station
Rue de l'Activité
R. de Toulouse
Rue Pascal
Place de la Société Civile
Frère Orban
St Joseph
Chap. évangel.
Quartier Léopold
Rue du Commerce
R. Guimard
Rue de la Loi
Rue Belliard
Pl. des l'Industrie
Pl. de Luxembourg
Cockerill
Rue du Trône
Rue de Luxembourg
Stat. du Quartier Léopold
Instit. de Physiologie
Parc Léopold
Instit. d'Anatomie
Mus. d'Hist.
Rue Charlemagne
Schaerbeek, Vossem
Tervueren, Vossem
Parc du Cinquantenaire 500m
Bois de la Cambre
2
3
4
5

is the junction of the lines to Dendermonde and Alost (see p. 2), and to Moerbeke-Selzaete-Eecloo (p. 66). — 15½ M. *Mille-Pommes*.

19½ M. **St. Nicolas** (65 ft.; *Hôt. du Miroir*, in the market, R. 2, B. 1, D. 2, S. 1½ fr.), a pleasant-looking town with 30,100 inhab., is the busiest manufacturing place in the Waasland. In the market-place, ½ M. from the station, are situated the new *Hôtel de Ville*, a handsome building in the Flemish Gothic style, containing a collection of antiquities from the Waasland, and several mediæval dwelling-houses. The *Church of St. Nicholas* was completed in 1696. The church of *Notre Dame*, built by Overstraeten in 1844, contains well-executed mural paintings by Guffens and Swerts, among the first attempts at frescoes in Belgium. — A branch-line runs from St. Nicolas to Hamme and Dendermonde (p. 73). Near St. Nicolas the train crosses the Malines and Terneuzen railway.

22 M. *Nieuwkerken*. — 25 M. *Beveren*, a wealthy village with 7000 inhab. and an old château of the Counts of Bergeyck, is noted for its lace. The church contains a tomb dating from 1540. — 28½ M. *Zwyndrecht*, where the train passes the outlying fort of that name on the right and a rampart extending to *Fort Ste. Marie* on the left. At *Vlaamsch-Hoofd* or *Tête de Flandre*, the tête-de-pont of Antwerp, on the left bank of the Scheldt, a steam ferry-boat awaits the arrival of the train (p. 146).

31 M. *Antwerp*, see p. 146.

11. Brussels. French, *Bruxelles*.

Arrival. There are three principal railway-stations at Brussels: 1. Station du Nord (Pl. E, 1), for Ostend, Ghent, Bruges, Antwerp (and Holland), Louvain, Liège, and Germany; entrance to departure-platform, in the Rue du Progrès, to the arrival-platform, Rue de Brabant and Place Charles Rogier. Good *Restaurant*. — 2. Station du Midi (Pl. B, 5; *Restaurant*), for Charleroi, Waterloo, Namur viâ Baulers, Braine-le-Comte, Mons, Tournai, and France (entrance to the ticket-office in the Rue Fonsny). — 3. Station du Quartier Léopold or *Gare du Luxembourg* (Pl. F, G, 5), for Tervueren, Ottignies, Namur, Givet (France), Luxembourg, and Bâle (Germany); cabs in the Rue de Trèves, to the S. of the station. Most of the trains on this line also run to and from the Station du Nord; but in the former case passengers change at Schaerbeek. — The *Station de l'Allée Verte* (Pl. C, D, 1) is used for goods-traffic only. — The *Chemin de Fer de Ceinture* connects the several railway-lines, and also carries on a local traffic (comp. Map, p. 124). — *Cab* with one horse from the station into the town 1 fr.; trunk 15 c., small articles free; the driver expects a gratuity. Comp. p. 79.

Hotels. The first-class hotels are all fitted with lifts and electric lighting; pension in winter only. *Upper Part of the Town*, quietly situated near the Park and convenient for most of the sights: *Bellevue (Pl. b; E, 4), Place Royale 9, frequented by royalty and the noblesse, expensive, R. from 6½, B. 2, déj. 5, D. 6, pens. from 13½, omn. 1¼ fr.; *Hôtel de Flandre (Pl. fl; E, 4), Place Royale 7, R. from 5, B. 1½, déj. 4, D. 5, pens. from 13½, omn. 1¼ fr.; *Hôtel de l'Europe (Pl. e; D, E, 4), Place Royale 1, R. from 5, B. 1½, déj. 4, D. 5, pens. from 12½ fr.; *Hôtel Mengelle (Pl. m; E, 2), Rue Royale 103, to the N. of the Colonne du Congrès, R. from 4, B. 1½, déj. 4, D. 5, pens. from 10, omn. 1 fr.; Hôtel de France (Pl. fr; E, 3, 4), Rue Royale 42a, R. 5-9, B. 1½, déj. 4, D. 5, pens. 11-15 fr. — Grand Hôtel Britannique (Pl. br; E, 5), Place du Trône 3, behind the

Royal Palace, R. from 5, B. 1½, déj. 3, D. 4, pens. from 10 fr. — Less pretentious: CULLIFORD'S HOTEL (Pl. c; D, 4, 5), corner of Rue de la Régence and Rue Bodenbroeck, R. 2-6, déj. 2, D. 3, pens. 6-8 fr.; HÔTEL-RESTAURANT PRINCE OF WALES, Rue Royale 64, R. from 3, B. 1, déj. 2½, D. 3, pens. 8 fr.; HÔT. DE LA CATHÉDRALE, Place Ste. Gudule 18 (Pl. E, 3), R. from 2, B. ¾, déj. 2, D. 2-5, pens. 6 fr.; HÔTEL-RESTAURANT DES MUSÉES (Pl. *m*; D, 4), Rue du Musée 10, in a quiet situation, R. 3, L. ½, B. 1 fr., unpretending.

Lower Part of the Town (sometimes noisy): *HÔTEL MÉTROPOLE (Pl. mé; D, 2), Place De Brouckère 21, R. from 4, B. 1½, déj. 4, D. 5, pens. from 13, omn. 1 fr.; GRAND HÔTEL (Pl. gh; C, D, 3), Boulevard Anspach 21, a large establishment with about 200 rooms, of which those opening on the glass-roofed court should be avoided, similar charges, both first-class houses. — *HÔTEL DE L'UNIVERS ET DE SUÈDE (Pl. u; D, 2), Rue Neuve 48 and Boulevard du Nord 7, R. from 4, B. 1½, déj. 3½, D. 5, pens. from 10, omn. 1 fr.; *HÔTEL DE SAXE (Pl. sa; D, 2), Rue Neuve 111, R. from 4, B. 1½, déj. 3, D. 4, pens. 12 fr., patronized by Germans; *HÔTEL DE L'EMPEREUR (Pl. E; D, 2), Rue Neuve 93, R. from 4, B. 1½, déj. 3, D. 4, pens. from 11 fr.; *GRAND HÔTEL CENTRAL (Pl. *c*; C, 3), Rue Aug. Orts 1, opposite the Exchange, R. from 3½, B. 1¼, déj. 3, D. 4-5, pens. from 10, omn. ½ fr. (lift); *HÔTEL DE LA POSTE (Pl. p; D, 3), Rue Fossé-aux-Loups 30, R. 4-8, B. 1½, déj. 2½, D. 4, omn. 1 fr.; JOSEPH (Pl. j; C, 3), Boul. Anspach 52, R. 4 fr. (lift and electric light); ROCHER DE CANCALE, Rue Fossé-aux-Loups 11, mainly a restaurant, R. from 2, B. 1, déj. 2, D. 3, pens. from 6 fr. The following five are well-known Belgian houses, with good cuisine: GRAND MIROIR (Pl. mi; D, 3), Rue de la Montagne 28, R. from 3½, B. 1½, déj. 2½, D. 4, pens. from 10½, omn. 1 fr.; HÔTEL DE VIENNE (Pl. v; D, 3), Rue de la Fourche 24-26, R. 3½, B. 1¼, D. 3 fr.; HÔTEL DE BORDEAUX, Rue du Midi 135 (Pl. C, 4), R. 3, B. 1¼, déj. 2½, D. (at 1 & 6 o'cl.) 3, pens. 9, omn. ¾ fr.; HÔTEL DE COLOGNE, Rue de la Fourche 17-20, R. 2½-3½, B. 1, déj. 2, D. 2½ fr., commercial; GRAND MONARQUE (Pl. mo; D, 3), Rue des Fripiers 17. — HÔTEL-RESTAURANT DU PROGRÈS, Rue de l'Amigo 1, beside the Hôtel de Ville, R. 1¼, B. ½, D. 1¼ fr. — *Near the Station du Nord:* *GRAND HÔTEL DE LA MARINE, Boul. du Jardin Botanique, R. from 3, B. 1, déj. 2¼, D. 3 fr., patronized by English and German travellers; GRAND HÔTEL GERNAY (Pl. g; D, 1, 2), at the corner of the Boul. du Nord and Boul. du Jardin Botanique, R. from 3, B. 1, déj. 2½, D. 3, pens. from 7 fr. The following five are all in the Place Charles Rogier: *HÔTEL-CAFÉ DES BOULEVARDS ET VENITIEN (Pl. *b*; D, 1), R. from 3, B. 1 fr.; GR.-HÔT. COSMOPOLITE (Pl. co; D, 1); *HÔTEL ROYAL-NORD (Pl. r; D, 1), R. from 3, B. 1, déj. 2½, D. 3½, pens. from 8 fr.; HÔT. DU PHARE (Pl. ph; E, 1); TERMINUS (Pl. *t*; E, 1). HÔTEL ST. JEAN (Pl. *s*; D, 1), HÔT. DE COLOGNE (Pl. *co*; D, E, 1), both in the Rue du Progrès. — *Near the Station du Midi:* *HÔT. DE L'ESPÉRANCE (restaurant), HÔT. DES ACACIAS, both in the Rue Fonsny; GR.-HÔT. DE LA PROVIDENCE, Place de la Constitution 16, R. 2-5 fr.; HÔT. DE LA TERRASSE (Pl. t; B, 5), Boul. du Midi 54, at the corner of Boul. du Hainaut, with restaurant, R. 3, B. ¾ fr.; HÔT. ROYAL, Boul. du Hainaut 87, R. from 2½, B. ¾-1 fr.

Pensions. The following family hotels and pensions are largely patronized by British travellers. To the E., near the Park: *S. Bernard*, Rue Belliard 48, fashionable; *L. Moreau*, Rue Joseph Deux (1st floor), pens. from 8 fr.; *Mme. Coenegracht*, Rue de Toulon 17; *Mrs. Huntley*, Rue Guimard 4 & Place de l'Industrie 10, 7 fr.; *Mme. Bréting-Jacot*, Rue Caroly 10; *Mme. Busé*, Rue de l'Esplanade 9 & Rue de Naples 31, R. from 3 fr.; *Pension d'Edimbourg*, Rue d'Edimbourg 31, from 4 fr. — Near the Place Louise (Pl. D, 6): *Wilcher's Family Hotel*, Boul. de Waterloo 23-25, pens. 6-10 fr.; *De Boek's Family Hotel* (6½-10 fr.), *Nees* (5-9 fr.), *Drapier* (5-8 fr.), Avenue de la Toison d'Or, Nos. 54, 3, and 87. — In or near the Avenue Louise (Pl. D, 6). On the E. side: *Molinier-Schumacher* (from 5 fr.), *Julien* (6-8 fr.), Rue de Stassart Nos. 82 and 61; *Mme. van Stryen-Tissot*, *Mme. Deltenre* (5-8 fr.), *Mme. Busé* (*see above*; 6 fr.), Rue des Drapiers, Nos. 5, 24, and 59; *Mme. Wright*, Rue de la Concorde 61, 6-7 fr.; *Mme. Schürmann*, Rue d'Orléans 64, 6-9 fr.; *Mlles. [illegible]de* (5-7 fr.), *Mme. Thévenet* (5-8 fr.), *Mlle. Dresse* (6-8 fr.), Rue Souveraine,

Nos. 87, 97, and 101; *Mme. Lemaieur* (5-9 fr.), *Mme. Weeckers* (5-7 fr.), *Mme. de Watin* (from 5 fr.), *Pens. Internationale* (6-7 fr.), *Mme. van Dievoet*, Rue de la Longue Haie, Nos. 12, 15, 19, 47, and 82; *Mme. Evins*, Rue du Beau Site 11, 7-10 fr.; *Mrs. Green*, Rue de la Vanne 45. On the W. side: *Mme. Janssens*, Rue de Joncker 23, 5-7 fr.; *Mme. Bourrecoud* (6-8 fr.), *Mme. Allante* (5-8 fr.), Rue Jourdan, Nos. 6 and 11; *Mrs. Huntley* (p. 76), Rue Capouillet 50 (also lodgings); *Mlles. Neef*, Rue Veydt 69, 6-9 fr.; *Mlle. de Meurs* (5-7 fr.), *Remory* (5-8 fr.), Rue de Florence, Nos. 27 and 28. — In the Lower Town: *Mlles. Heymann*, Rue du Cirque 3, near the Boul. de la Senne, 7-10 fr. — In the N. Quarter: *Schott*, Rue van Orley 12, near the Botanic Garden (also lodgings).

Cafés are very numerous and generally good (coffee 30 c., beer 30-35 c., ices 70 c.). In the lower town: **Café du Grand Hôtel* (p. 76), Boul. Anspach 21, with large billiard-room; **Café des Boulevards* (p. 76), Place Charles Rogier 1; **Sesino*, Boul. Anspach 3 (billiards); *Métropole* (p. 76), Place de Brouckère; **Central* (p. 76), Rue Aug. Orts 1; *Taverne Royale*, Galeries St. Hubert (Galerie du Roi); *Universel* (p. 76), Montagne aux Herbes-Potagères 2 (Pl. D, 3). — In the upper town: *Taverne de la Régence*, Place Royale 15; *Café de l'Horloge*, Avenue Marnix 1, beside the Porte de Namur.

Confectioners. **Wehrli*, Boul. Anspach 42; **Locus-Broekaert*, Rue du Progrès, opposite the Station du Nord (also for luncheon); *Au Gateau Royal*, Rue de la Colline 7, near the market-place; *Marchal*, Rue de l'Ecuyer 44 (Pl. D, 3); *Van Hille*, Montagne de la Cour 91, near the Place Royale; *Mathis & Co.*, Rue Treurenberg 25.

Restaurants. At the chief hotels. Also: **Café Riche*, Rue Léopold 2, at the corner of the Rue de l'Ecuyer (Pl. D, 3); **Frères Provençaux*, Rue Royale 48, by the Park, D. from 5 to 7.30 p.m. 5 fr.; **Restaurant des Eleveurs*, Avenue de la Toison d'Or 17 (Pl. D, E, 5); **Au Filet de Sole*, Rue Grétry 1, near the Palais d'Eté (p. 81). These are elegantly fitted up, and resemble the leading restaurants of Paris. Of equal excellence, but less sumptuously fitted up and therefore rather less expensive, are a number of restaurants in the narrow streets between the Marché aux Herbes and the Market Place, frequented almost exclusively by Belgians: **L'Etoile*, **Epaule* or *Gigot de Mouton*, both in the Rue des Harengs; *Faille Déchirée*, Rue Chair et Pain; *Stielen*, Rue de l'Evêque 21. — The viands and wine (especially the claret and burgundy) are excellent, but expensive. The portions are generally ample, so that a solitary diner pays for more than enough. A single portion of soup or beefsteak or filet de bœuf is enough for two persons, and a single portion of any of the other dishes is enough for three.

Next in order to the above houses come the smaller Restaurants and 'Tavernes', at which the cuisine is somewhat less elaborate and the charges correspondingly lower. Between 11 a.m. and 2 p.m. (déjeuner) and between 5 and 8 p.m. (dîner) a choice of dishes (*plats du jour*) may always be obtained; the charges are déj. 3/4-1 fr., D. 1-1½ fr.; soup or cheese (English, Dutch, or 'Gruyère') 40-50 c. extra. Dinners à *prix fixe*, 2-5 fr., may also be obtained in many of these houses. The waiters' arithmetic should be checked, as 'errors' occasionally occur. Waiter 15-30 c. The usual beverage is English ale or stout or Belgian or German beer. The first is best obtained in the Tavernes of the upper town and in other houses with English names (30 c. per half-pint), while the last (30-40 c. per glass) is found chiefly in the cafés of the lower town. The following are the most conveniently-situated of these establishments. In the Upper Town: **Taverne du Globe*, **Taverne de la Régence*, both in the Place Royale; *Taverne Guillaume*, Rue du Musée 20; *Restaurant des Musées* (p. 76), Rue du Musée 10; *Prince of Wales*, Rue Royale 61; *Café de l'Horloge* (see above), Avenue Marnix 1. — In the Lower Town: **Taverne Royale*, Galeries St. Hubert and Rue d'Arenberg; **Taverne de Londres*, Rue de l'Ecuyer 19-21; **Restaurant du Cercle*, Rue Léopold 3; **Restaurant de la Monnaie*, Rue Léopold 7, these all near the Place de la Monnaie (Pl. D, 3); *Café des Boulevards* (p. 76), Place Charles Rogier. — *Aux Augustins*, Rue de l'Evêque (Pl. D, 3); *Taverne St. Jean*, Boul. Anspach 44 & Rue du Progrès (p. 76), *Taverne Joseph* (p. 76), Boul. Anspach 52, both moderate and often

crowded; *Restaurant Moury*, Rue de l'Ecuyer 59. — *Au Gâteau Royal* (p. 77), Rue de la Colline 7 (for ladies).

Beer Houses. English Ale and Stout: *Old Tom Tavern*, Rue des Princes 12, Place de la Monnaie, next the Trois Suisses; *Café de la Lanterne*, Place de la Bourse (good stout); *Taverne Guillaume*, Rue du Musée 18 (noted for Scottish ale); and other 'tavernes' in the upper town (see p. 77). — German Beer: *Trois Suisses*, Rue des Princes 10, with another entrance in the Rue Fossé-aux-Loups; **Mille Colonnes*, Rue de la Reine, on the S. side of the Place de la Monnaie; *Taverne de la Reine*, Rue de la Reine 9; *Grande Brasserie de Pilsen*, Rue des Princes 18; *Taverne Vogel*, Rue de la Montagne (Pl. D, 3); *Tav. Clarenbach*, in the Passage des Postes, which leads from the back of the post-office to the Boul. Anspach; *Happel*, Boul. Anspach 62, at the corner of the Marché aux Poulets; *Mühlbauer*, Rue Fossé-aux-Loups 12; *Germania*, Rue de la Madeleine 60; *Taverne Jean*, Impasse du Parc (Pl. E, 3), in the upper town. — Belgian Beer, brewed in the German manner and called *Munich* or *Bock*, is sold in many cafés-restaurants. The ordinary Belgian beer (*Faro*, *Louvain*, *Lambic*, *Uitzet*, *Bock National*) is largely consumed by the natives, but will probably be found unpalatable by strangers. The *Estaminets*, or beer-houses, are very numerous.

Wine Rooms. Rhine wine and Moselle: **J. W. Huesgen* ('Moselhäuschen'), Boulevard du Nord 126; **Zum Rheingau*, Rue de la Reine 15, on the S. side of the Place de la Monnaie; Rue Henri Maus 29, next door to the Exchange. — Spanish and Portuguese wines: *Continental Bodega Co.*, in the Galeries St. Hubert (Galerie du Roi 28), Rue de Louvain 2, Rue de Namur 2, and Rue des Quatre-Bras 19; *Central Tienda*, Boulevard Anspach, corner of the Marché aux Poulets. — Italian wines: *Giacomini*, Rue de la Bourse 18; *Sesino & Battagliero*, Rue Léopold 21. — Wine may be obtained by the glass or by the bottle in these establishments.

Baths. **Bain Royal* (Pl. E, 3), Rue de l'Enseignement 62 (cold and swimming baths) and Rue du Moniteur 10 (warm baths, 1 fr. 20 c. to 2 fr.); **Bains St. Sauveur* (Pl. D, 3), Montagne aux Herbes Potagères 43, with swimming-basin (1 fr.); *Bains du Centre*, Boul. Anspach 73.

Shops. The best are in the district between the Porte de Namur and the Exchange (Rue de Namur, Montagne de la Cour, Rue de la Madeleine, and Marché aux Herbes) and in the Rue d'Arenberg and the Rue Royale between the Colonne du Congrès and the Park. — FANCY ARTICLES: *Couplet*, Montagne de la Cour 69; *Mills*, Rue de la Madeleine 57. — BRONZES: *Compagnie des Bronzes*, Rue d'Assaut 28; *Luppens*, Boulevard Anspach 48 and Boulevard du Nord 151-155. — Furniture, etc.: *H. van de Velde*, Rue Gray 53. — TRAVELLING REQUISITES: *Old England*, Montagne de la Cour 94.

Brussels Lace. The following are the most important houses for this speciality: *Georges Martin (Compagnie des Indes)*, Rue de la Régence 1; *Daimeries-Petitjean*, Rue Royale 4; *Mme. Matthys*, Rue du Prince Royal 42; *Müser Frères*, Boulevard de la Senne 44; *Sabbe-Bamps*, Rue de Stassart 78; *Baert & Co.*, Place des Martyrs 22; *De Vergnies & Soeurs*, Rue des Sablons 13; *Sacré*, Rue de Bériot 27; *Savino*, Rue de la Madeleine 43; *Buchholtz*, Rue Léopold 5; *Wengler & Strunck*, Rue des Cendres 8; *E. Kaufmann*, Galeries St. Hubert (Galerie du Roi 3); *J. Kaufmann*, Rue Neuve 90; *L. Kaufmann*, Rue Neuve 42. The recommendations of commissionnaires and other touts should be disregarded, as they are rarely disinterested. — About 130,000 women are employed in this manufacture in Belgium, and the value of their work is about 50 million fr. annually. Lace to the value of 2 or 3 million fr. is annually exported from Brussels to France.

Booksellers. *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46; *Kiessling & Co.*, with lending-library, Montagne de la Cour 51; *Spineux*, Montagne de la Cour 62; *Misch & Thron*, Rue Royale 58bis. — ENGRAVINGS: *Géruset Frères*, Rue de l'Ecuyer 35; *E. Gérard*, Rue de la Régence 1; *Leroy*, Rue du Musée 12; *Becker-Holemans*, Chaussée de Wavre 79; *Dietrich & Co.*, Montagne de la Cour 50. — PHOTOGRAPHS: *E. Ghilain*, Montagne de la Cour 33; *Cerf*, Galeries St. Hubert (Galerie du Roi).

Money Changers: *Crédit Lyonnais*, Rue Royale 72 and Boulevard Anspach 27; *Denis, Romedenne, & Co.*, Place de Brouckère; *Moselli*, Rue Grétry 20; *J. Bickx*, Marché aux Herbes 91; G. Veldekens, Rue des Fripiers 4.

Post and Telegraph Office. The central office (p. 113) is in the Place de la Monnaie (Pl. D, 2, 3); open from 5 a.m. to 8 p.m. (Sun. 5-12). There are also numerous branch-offices, open from 7 a.m. to 7 p.m., all with telegraph-offices: at the railway-stations, Rue de la Chancellerie 1, Rue de Louvain (Palais de la Nation), Palais de Justice, Chaussée d'Ixelles 270, Boulevard de Waterloo 9, Chaussée de Charleroi 31, Place de la Chapelle 7, etc.

International Intelligence Office, Rue Royale 1 (Hôtel Bellevue), for securing railway-tickets, forwarding luggage, etc. — *Cook's Tourist Office,* Rue de la Madeleine 41. — *Office de Voyages,* Boul. Anspach 41.

Cabs *(Voitures de Place).* For the purposes of the cab-tariff, Brussels and its neighbourhood are divided into two zones. The first of these *(Premier Périmètre)* includes Laeken (except the royal palace) to the N. and the Exhibition district to the E.; on the S.E. it extends to the Bois de la Cambre; and on the W. to the Girdle Railway (and at certain points beyond it). The second zone *(Deuxième Périmètre)* includes the entire municipal district of Brussels. The tariff in both zones is the same, but when the cab is dismissed in the second zone, 1 fr. extra is due as return-money. The following is the tariff for cabs holding 1-3 persons.

From 6 (in winter 7) a.m. till midnight, for ½ hr., one-horse cab 1 fr., each ¼ hr. additional 50 c.; two-horse, 1 fr. 50 c. and 75 c. (in winter 2 and 1 fr.). From midnight to 6 or 7 a.m., for ½ hr., one-horse 2 fr., each ¼ hr. additional 1 fr.; two-horse, 3 fr. and 1 fr. 50 c. (in winter 4 and 2 fr.). — Trunk 15 c., small luggage free. Gratuity of 10-25 c. to the driver usual.

The fares of the '*Voitures de Grande Remise*', superior vehicles, with coachmen in livery, are higher.

Omnibuses. 1. From the *Place de la Bourse* (Pl. C, 3) viâ the Marché aux Herbes, Montagne de la Cour, Place Royale (Pl. E, 4; p. 85), and Porte de Namur (Pl. E, 5) to *Ixelles* (Place Communale; Pl. E, F, 6); starting every ¼ hr., fare 20 c. (last omnibus, about midnight, 40 c.). — 2. From the *Place de la Bourse* viâ Grand' Place, Place St. Jean (Pl. D, 4), and Rue Haute to the *Porte de Hal* (Pl. C, 6).

Tramways *(Horse Cars;* comp. the Plan and the Map, p. 121). The cars run every 6-20 min. from 7 a.m. to 11 p.m. (in summer later); fares in the town 10-15 c.; 5 c. extra in the hinder part (1st cl.) of some of the cars; 'correspondance' 5 or 10 c.

1. From the *Station du Midi* (Pl. B, 5) viâ the *Inner Boulevards* (Pl. B, C, D, 5-2) to the *Station du Nord* (Pl. E, 1), and thence viâ the Rue du Progrès to *Laeken* (p. 123); white name-boards and green lamps.

2. From *Laeken* through the Chaussée d'Anvers, Rue de Laeken, Rue van Artevelde, and Chaussée de Mons to the suburbs of *Cureghem* and *Anderlecht.*

3. From the *Avenue de la Reine* in Laeken to the *Station du Nord* and viâ the *Inner Boulevards* to the *Station du Midi* and to the *Chaussée de Forest* (Pl. B, 6) in *St. Gilles* (black boards and yellow lamps).

4. From the *Place Verbeeckhoven* in Schaerbeek to the *Station du Nord* (Pl. E, 1) and viâ the *Inner Boulevards* to the *Station du Midi,* and viâ Rue Fonsny (Pl. B, A, 5, 6) to *Forest* (yellow boards, red lamps).

5. From the *Place Liedts* in Schaerbeek to the *Place Ninove* (Pl. B, 3), near the market and abattoir of Cureghem; from the Place Liedts to *Anderlecht* (to the W. of Pl. A, 5, 6).

6. From the *Place Royale* (Pl. E, 4; p. 85) through the Rue Belliard to the *Parc Léopold* (Pl. G, 5; p. 121).

7. From the *Place du Luxembourg* (Pl. F, 5) viâ the Place des Palais, Place Royale, Place du Grand Sablon, Rue Joseph Stevens, Rue Blaes, and Rue d'Angleterre, to the *Station du Midi* (Pl. B, 5); blue boards.

8. From the *Place de la Bourse* (Pl. C, 3) viâ the Rue des Pierres, Place St. Jean (Pl. D, 4), Place de la Justice, Rue Watteau, Place Poelaert (Pl. D, 5), and Avenue Louise (Pl. D, 6) to the *Place Stéphanie* (Pl. D, E, 5).

9. *Round the Lower Boulevards* (Pl. C, B, 1-6; comp. p. 115).

Electric Tramways (comp. the time-table mentioned p. xvi; same fares as in the horse-cars).

1. From the Station du Nord to the Station du Midi by the *Upper Boulevards* (Pl. E, F, 2-5; p. 107), returning to the Station du Nord by the *Lower Boulevards* (Pl. B, 5-2; C, D, 1; p. 115).

2. From *Schaerbeek* (Rue Teniers; beyond Pl. F, 1) through the *Rue Royale*, then either across the *Place des Palais* and through the *Boulevards* (yellow name-boards and yellow lamp in front, green behind), or through the *Rue de la Régence* (red boards and red lamp in front, green behind), to the *Avenue Louise* (Pl. D, 6) and the *Bois de la Cambre* (p. 124).

3. From the former *Porte de Namur* (Pl. E, 5; p. 108) to the Petite-Suisse at the N.E. angle of the *Bois de la Cambre* (p. 125).

4. From the *Porte de Namur* viâ the Chaussée d'Ixelles and Place Ste. Croix to the Boulevard Militaire, near the Petite-Suisse, and thence to the racecourse at *Boitsfort* (p. 125); fare 10-30 c.).

5. From the *Place Rouppe* (Pl. C, 4; p. 116) by the Boulevard du Midi and Chaussée de Waterloo to the Vert Chasseur, at the S.W. corner of the *Bois de la Cambre*, about 1¼ M. from the racecourse at Boitsfort (p. 125). Some of the cars go on to the *Petite Espinette*, on the W. side of the Forest of Soignes (continuation to Waterloo contemplated).

6. From the *Place Royale* (Pl. E, 4; p. 85) by the Rue Régence, Avenue Louise, Chaussée de Charleroi, and Avenue Brugman to *Uccle* (beyond Pl. D, 6).

7. From the *Impasse du Parc* (Pl. E, 3) through the *Rue de la Loi* to the *Rond Point* (beyond Pl. G, 4; near the *Palais du Cinquantenaire*, p. 118) and by the Avenue d'Anderghem to the barracks of *Etterbeek*. Some of the cars do not run beyond the Rond Point.

8. From the *Rue de Louvain* (Pl. E, 3) by the Boulevard du Régent, Rue Joseph Deux, Square Ambiorix, Avenue de la Renaissance (*Palais du Cinquantenaire*), and the Avenue de Tervueren to *Tervueren* (p. 125). Cars every ½ hr., taking 1 hr. for the journey (fare 55 c., return 95 c., view-car, with buffet, 1 fr. 35 c.).

9. From the *Porte de Namur* (Pl. E, 5), the *Rue de Louvain* (Pl. E, 3), and the *Place St. Josse* (Pl. G, 3), by different routes to the *Avenue de Tervueren*.

10. From the *Station du Midi* (Pl. B, 5) to *Uccle* (to the S. of Pl. D, 6).

Steam Tramways (comp. the time-tables mentioned at p. xvi). 1. From the *Place Charles Rogier* (Station du Nord, Pl. E, 1) by the Chaussée d'Anvers (Pl. C, D, 1) to *Laeken* (p. 123; with stations at the Rue Marie Christine, for the church, and at Gros-Tilleul or Laekenlinde, for the Leopold Monument) and (6¾ M.) *Grimbergen*; thence in one direction to (15 M.) *Londerzeel* (p. 2), in the other to (11 M.) *Humbeek*. Cars to Gros-Tilleul, every ½ hr. (45 or 30 c.). — 2. From the *Place Rouppe* (Pl. C, 4; p. 116) by the Boulevard Jamar (Pl. B, 5) to the suburbs of *Cureghem* and *Anderlecht* and farther on viâ *Lennick-St-Quentin* to *Enghien* (20 M.; p. 6). — 3. From the *Porte de Ninove* (Pl. B, 3) by the Chaussée de Ninove to *Schepdael* and (14½ M.) *Ninove* (p. 6). — 4. From the church of *Ste. Marie* at *Schaerbeek* (Pl. F, 1; p. 118) by the Rue des Côteaux, the *Place St. Josse-ten-Noode* (Pl. G, 3), Avenue Livingstone, and *Chaussée d'Etterbeek* (skirting the *Parc Léopold*, p. 121), to the *Place Ste. Croix* at *Ixelles* (see above). — 5. From the *Place St. Josse-ten-Noode* (Pl. G, 3) by the Chaussée de Louvain to *Evere*, to the *Central Cemetery* (p. 124), and to *Sterrebeek* and *Vossem* (p. 220). — 6. From the church of *Ste. Marie* at *Schaerbeek* (p. 118) viâ *Evere*, *Haren*, and *Dieghem* (p. 213) to (13½ M.) *Haecht* (p. 145).

Theatres. **Théâtre Royal de la Monnaie* (Pl. D, 3), Place de la Monnaie, for operas only; open almost every day in autumn, winter, and spring. Performances begin at 7 or 8 p.m. Fauteuils d'orchestre 7 fr.; parquet (between the stalls and pit) 5 fr.; seats previously secured ('en location') cost ½-1 fr. each additional; bureau de location open daily 10-4 o'clock. — *Théâtre Royal du Parc* (Pl. E, 3, 4), built in 1782, comedies, *dramas*; performances begin at 8.15. Stalles d'orchestre 4, parquet and *stalles de galerie* 2½ fr.; box-office open 10-5. — **Théâtre des Galeries St.*

Hubert (Pl. D, 3; operettas, vaudevilles), in the Passage of that name (p. 113); fauteuil d'orchestre 4, parquet and stalles des premières loges 3 fr. — *Théâtre Molière* (Pl. E, 5), Rue du Bastion, for dramas and vaudevilles. — *Théâtre Flamand* or *Vlaamsch Schouwburg* (Pl. D, 1), Rue de Laeken 124 A. — *Théâtre du Vaudeville*, in the Passage (Galerie de la Reine 15), comedies and broad farces. — *Théâtre des Variétés*, Galerie du Nord (Pl. D, 2), for operettas. — *Alhambra* (Pl. D, 2), Boulevard de la Senne 18, operettas, spectacular pieces. — CIRCUS. *Cirque Royal* (Pl. E, 3), Rue de l'Enseignement. — MUSIC HALLS. **Palais d'Été* or *Pôle Nord* (Pl. C, 2, 3), in the Halles Centrales (p. 117), Rue Grétry, beginning at 8.15 p.m. Skating-rink in winter (Dec.-Feb.), adm. 1-2 fr. — *Théâtre de l'Alcazar* (Pl. D, 3), Rue d'Arenberg, near the Passage. — *Scala*, Place de Brouckère and Rue des Augustins. — CAFÉS-CONCERTS: *Café Universel* (p. 77), Montagne aux Herbes Potagères; *Victoria*, Rue des Fripiers 14; *Olympia*, Rue Aug. Orts.

Concerts in winter. **Concerts Ysaye* in the Alhambra (see above); *Concerts Populaires et Classiques* 4-6 times in winter in the Théâtre de la Monnaie (p. 113). The famous concerts of the *Conservatoire Royal de Musique* (Pl. D, 5; p. 92) are rarely accessible to strangers, as nearly all the seats (1-3 fr.) are held by regular subscribers. — Open-air concerts in the *Park* daily in summer (1st May to 31st August) 3-5 p.m.; at the *Vauxhall* (Pl. E, 4; p. 86), at the N.E. corner of the Park, 8-10 p.m. (1 fr.); in the *Parc Léopold* (p. 121); in the *Bois de la Cambre* (p. 124), on Sun. and Thurs., 3-5 p.m.

Art Exhibitions. *Cercle Artistique*, at the Vauxhall (see above); *La Libre Esthétique*, at the Musée de Peinture Moderne (p. 103; in March only); *Rubens Club*, Rue Royale 180.

Sporting Clubs. *Touring Club de Belgique*, Rue des Vanniers 11; *Ligue Vélocipédique Belge*, Rue du Grand-Cerf 4; *Automobile Club de Belgique*, Place Royale 5; *Brussels Cricket & Lawn Tennis Club*, Avenue de Longchamp (tramway).

Popular Festivals. 'Kermesse' on the Boulevard, opposite the Gare du Midi, from the middle of July to the middle of August; 'Fête Nationale' in memory of the Revolution of 1835 on July 21st-23rd. — HORSE RACES, every Sun. and Mon. in summer, alternately at the Hippodrome of the Bois de la Cambre, on the road to Boitsfort (see p. 125), at Groenendael (p. 210), and at Forest (p. 126).

Embassies. American Minister, *Hon. Laurence Townsend*, Rue du Pôle 2; Consul, *Col. G. W. Roosevelt*, Boul. de Waterloo 82. — British Minister, *Edmund C. H. Phipps, Esq., C. B.*, Rue de Spa 2; Vice-Consul, *T. E. Jeffes, Esq.*, Rue d'Edimbourg 35.

Lloyd's Agent, *Auguste Fevrier*, Rue Jules van Praet 9.

English Physicians. *Dr. Collignon*, Rue des Chevaliers 24; *Dr. Thomson*, Rue d'Egmont 14. — **Dentist**, *Dr. George Fay*, Rue Berckmans 3. — **Chemists.** *Delacre*, Coudenberg 50-52; *Delchevalerie*, Rue de Namur 74.

English Bankers, *Messrs. Bigwood & Morgan*, Rue Royale 16. — **Solicitor**, *T. E. Jeffes, Esq.*, Rue d'Edimbourg 35. — *The European Express and Belgian Times* is an English paper appearing weekly at Brussels (head-office, Montagne de la Cour 62).

British Institute and Home for Governesses and Servants, Rue de Vienne 26 (Honorary Treasurer, *Mr. T. E. Jeffes*, see above). — *British Charitable Fund*, established 1815; Hon. Sec., *Mr. C. Isaac*, Rue de la Loi 82.

English Club, Rue Duquesnoy 9.

English Church Service at the *Church of the Resurrection*, Rue Stassart (Pl. E, 6; services at 8.30, 11, 3.30, and 6.30; chaplain, *Rev. W. W. Clarke, M. A.*); at *Christchurch*, Rue Crespel, Avenue de la Toison d'Or (11 a.m. and 7 p.m.; chaplain, *Rev. W. R. Stephens, M. A.*). — **Scottish Presbyterian Church**, Rue Bodenbroeck 3; services at 11 and 5; Rev. G. R. S. Reid, M. A. — *Synagogue, Rue de la Régence*, see p. 92.

Collections, Museums, etc. (free admission to the museums, see p. xvi).

Bibliothèque Royale (p. 102), daily 10-3 (closed in Passion Week). For readers, daily 9-6 and (with special permission) 7.30-10.30 p.m.

Botanic Garden (p. 108), daily till dusk; admission to the hot-houses by payment of a fee, 9-12 and 1-4 (not on Sundays).

Congo Museum (p. 125), at Tervueren, daily 1-5.

Exchange (p. 116), daily except Sat. 9-11.30; business-hours 12-3 p.m.

Hôtel de Ville (p. 110); interior Sun. 10-12, week-days 10-3, 1/2 fr.; ascent of the tower, 1/2 fr.

Musée d'Armes, d'Armures, et d'Ethnographie (p. 109), daily 10 to 3, 4, or 5.

Musée d'Arts Décoratifs et Industriels (p. 118), daily 10-5, in winter (Oct. 1st to April 30th) 10-4.

Musée Commerciel de l'Etat (p. 116), week-days 9.30-4.

Musée Communal (p. 112), daily 10-4 (on Tues. 10-2).

Musée Scolaire (p. 121), daily except Frid. 10-4, in winter Sun. & Thurs. 10-4.

Musée Wiertz (p. 122), daily 10-5 (in winter 10-4).

Natural History Collection (p. 122), daily 10-4 (Oct. to March 10-3).

Palais des Académies (frescoes in the hall; p. 87), daily; 50c.

Palais Arenberg (p. 91), shown on week-days, 10-4, 1 fr.

Palais de Laeken (p. 123), shown only in the absence of the king, and by special permission of the 'grand maréchal de la cour'. The hot-houses are open for about a fortnight at the end of April and beginning of May.

Palais de la Nation (p. 87), adm. except during the session (Nov.-May) 1/2 fr.; tickets for the galleries only on previous (written) application to the bureau (quaestore).

Palais du Roi (p. 86), shown on same terms as the Palais de Laeken.

Panorama (p. 121), daily 10-4, free.

Picture Gallery (old pictures, p. 95), daily 10 to 3, 4, or 5.

Picture Gallery (modern pictures, p. 103), daily 10 to 3, 4, or 5.

Sculpture Gallery (p. 93), daily 10 to 3, 4, or 5.

Principal Attractions (2 days). 1st Day: Rue Royale (p. 87); Congress Column (p. 88); Park (p. 86), and its environs; *Palais de Justice (p. 92); *Picture Gallery (old pictures; p. 95). In the afternoon: Palais du Cinquantenaire (p. 118) or Musée Wiertz (p. 122). In the evening, Walk in the Upper Boulevards (p. 107). — 2nd Day. Boulevard Anspach and Exchange (p. 116); Market-place and *Hôtel de Ville (p. 110); Mannikin Fountain (p. 112); Rue de la Madeleine and Montagne de la Cour (p. 110); *Picture Gallery (modern paintings; p. 103). In the afternoon: Cathedral (p. 88). In the evening, Drive or cycle-ride in the Bois de la Cambre (p. 124).

Brussels (50-135 ft.), the capital of Belgium, the residence of the royal family, and the seat of government, is situated nearly in the centre of the kingdom, on the *Senne*, a tributary of the Dyle. The city consists of the lower part on the N.W. side, traversed by several canals and ramifications of the Senne, most of which are now vaulted over, and the upper part on the S.E. side, covering the slope which gradually rises from the river. In 1899 the population was 210,000, or including the ten self-governing suburbs (named from the N. towards the E., S., and W.: *Schaerbeek, St. Josse-ten-Noode, Etterbeek, Ixelles, St. Gilles, Cureghem, Anderlecht, Molenbeek-St-Jean, Koekelberg, Laeken*) about 570,000. There are nearly 2000 English residents. Most of the latter reside in or near the *Quartier Léopold* (p. 118), the highest and pleasantest part of the town. The commerce of Brussels is comparatively small in extent, but its manufactures of lace (p. 78), furniture, bronzes, carriages, and leather articles are very important.

The foundation of Brussels is ascribed by tradition to St. Géry,

Bishop of Cambrai in the 6th cent. and the alleged Apostle of Belgium, who is said to have established a village named after himself on an island in the Senne. The chronicles of the 10th cent. mention this village under the name of 'Brucsella' (*broek*, marsh; *brocksele*, dwelling on the marsh), and a document of Otho the Great proves that there was a church here in 966. In 977 Duke Charles of Lorraine selected Brussels as his residence and built a palace in the island of St. Géry. After the 11th cent. the Counts of Louvain, then sovereign lords of the country, who afterwards assumed the title of Dukes of Brabant (p. 216), erected a castle on the height (Koudenberg) commanding the valley of the Senne, and connected it by a wall (12th cent.?) with the nucleus of the present lower town. When, however, Brussels became an important and flourishing station on the great trade-route between Bruges and Cologne, this wall was replaced by another (1357-79), which marked the limits of the jurisdiction of the town down to the 19th century.

The Burgundian princes, who subsequently resided here (15th cent.), were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. The character of the city and its inhabitants thus gradually developed itself, the court and the nobility, with their French language and manners, being established in the upper part, while the lower quarters were chiefly occupied by the trading community and the lower classes, whose language and character were essentially Flemish.

After the Netherlands passed into the possession of the Hapsburgs in 1477, Brussels became the seat of a brilliant court, which attained the height of its magnificence under Charles V. Maria of Hungary (p. 141) transferred her abode from Malines to the Koudenberg in 1546, Philip II. made it the official residence of the Stadtholder of the Netherlands, and Margaret of Parma (p. xix) here performed the duties of that office. Brussels was the scene of the first rising of the Netherlands against the Spanish dominion (1566; see p. 92), but at the end of the protracted conflict the city remained in the hands of the Spaniards. During the wars of Louis XIV. and Louis XV. Brussels had much to suffer. In 1695 the ancient lower town was reduced to ashes by Marshal Villeroi. Its refractoriness under the galling yoke of the Austrian governors was another source of disaster (see p. 115), but a better state of affairs was introduced by the mild rule of Maria Theresa and her stadtholder, Duke Charles of Lorraine (1744-80). After the wars of the French Revolution and the First Empire, Belgium was united in 1815 in one monarchy with Holland, and Brussels alternated with The Hague as the seat of the States General and the residence of the King. The revolution which ended in the separation of Belgium and Holland broke out at Brussels in 1830; and on July 21st of the following year, the new King of Belgium, Leopold of Saxe-Coburg-Gotha, entered the city

in state. A new period of prosperity now began, which has left visible traces in the substitution of the Outer Boulevards for the old fortifications, which had begun to be razed under Joseph II., and in the construction of many new streets (Quartier Léopold, Avenue Louise, etc.).

The diverse character of the upper and lower city, of which we have spoken above, is still distinct at the present day. The upper part of the city contains the Royal Palace, the ministerial offices, the embassies, and the mansions of the nobility and gentry. The lower town, on the other hand, is devoted almost entirely to industry and commerce. The spacious market-place, with the magnificent Hôtel de Ville and the mediæval guildhouses, presents a very striking picture, and affords an idea of the ancient glory of the city; but the advance of modern improvement has left few other relics of antiquity. The most conspicuous step in this direction has been the construction of the Inner Boulevards. The construction of a harbour at Brussels for sea-going ships, to be connected with the Meuse and Scheldt by a broad and deep canal, was begun in 1900.

Sketch of Art in Brussels. During the two golden ages of Flemish art in the 15th and again in the 17th cent., Brussels held a subordinate position, when compared with other Belgian towns, such as Ghent, Bruges, and Antwerp; but the appointment of *Roger van der Weyden* to the office of civic painter in 1436 (p. xliv) is sufficient proof that art was not neglected here. The prosecution of the fine arts, as indeed that of liberal pursuits in general, fell entirely into abeyance in the 18th century. The name of Brussels, however, again became known in connection with painting after the year 1815, when *Jacques-Louis David*, the famous head of the modern French school, banished from Paris as a regicide, took up his abode here. David was too old to found a new school, but it was owing to his influence that the classical style remained longer dominant in Brussels than in other Belgian art-centres. *Navez* and *Mathieu*, who flourished here during the third and fourth decades of the 19th century, are good representatives of the correct and careful, though at the same time cold and lifeless style which then prevailed at Brussels, particularly in the domain of sacred art.

In the remarkable revolution in taste and practice which took place in Belgium after 1830, Brussels at first took little part, the movement being headed by Antwerp. The political importance and wealth of the city, however, assembled here an important colony of artists. The most distinguished names about 1840-50 are those of *Louis Gallait* (1810-87; p. 72) and *Edouard de Biefve* (1809-82), whose 'Abdication of Charles V' (p. 105) and 'Compromise of the Belgian Nobles' (p. 104) won them ardent admirers far beyond the confines of Belgium, especially in Germany, where their powerful colouring and careful naturalism worked almost as a revelation. The fact of their having given expression to national ideas, and celebrated the praises of Egmont in particular, has contributed not a little to the popularity of both these masters. Among the other leading representatives of this generation were *Portaels* (1819-95), a pupil of Navez; *Ant. Wiertz* (p. 122); the historical painters *E. Slingeneyer* (1823-94), *Alex. Markelbach* (b. 1824), and *Jos. Stallaert* (b. 1825); *J. B. Madou* (1796-1877), a genre-painter allied to the Düsseldorf school; and *Alfred Stevens* (b. 1828), who was educated at Paris and prefers to paint fashionable ladies. *E. Verboeckhoven* (1802-84), the successor of Ommeganck, and *Jos. Stevens* (1822-92) may be mentioned as animal-painters; among landscape-painters, *Th. Fourmois* (1814-71) and *Edm. de Schampheleer* (1825-99) first devoted their attention with success to Flemish subjects; *P. J. Clays* (1819-1900) is prominent as a marine-painter.

In 1868 the 'Société Libre des Beaux-Arts' united the champions of

more modern views on art. *Hippolyte Boulenger* (1837-74), an enthusiastic disciple of the great Barbison school, studied in the Bois de la Cambre and the woods of Tervueren, and had already before his early death transplanted to Belgian soil the cult of the 'paysage intime', with its careful observation of light and atmospheric effects. He was succeeded by *Theod. Baron* (1840-99), *Jac. Rosseels* (b. 1828), and others, whose fame is even excelled by that of the more modern *Frans Courtens* (b. 1853), a distinguished 'impressionist', *Victor Gilsoul*, and *Is. Verheyden*. As a specialist may be mentioned the animal-painter *Alf. Verwée* (1838-95), the 'Belgian Troyon'. Among marine-painters *A. Bouvier* (b. 1837) and, still more, the delicate, half-Flemish, half-French *Louis Artan* (1837-90), should be named.

The French realists (Courbet, etc.) found a zealous ally in the melancholy *Charles de Groux* (1826-70), who painted gloomy scenes from the comfortless lives of the urban labouring classes. In his genre scenes and landscapes *Louis Dubois* (1830-80) also followed Courbet's footsteps. *Constantin Meunier* (b. 1831) selects as his subjects sometimes gloomy scenes of martyrdom, sometimes incidents in the lives of miners and iron founders, sometimes landscapes from the smoky 'Black Country' of Belgium. *Charles Hermans* (b. 1839) in 1875 was the first to produce street-scenes in Belgium on the scale of large historical paintings (see No. 61 on p. 106). *Jan* and *Frans Verhas* strike a more popular note than the realists, in their charming scenes of child-life. *Em. Wauters* (b. 1846), a pupil of Portaels, shews his versatility in historical subjects, Oriental scenes, and portraits.

The art of SCULPTURE was pursued at Brussels with great success about the middle of the 19th cent., as is proved by such names as *L. Jehotte* (b. 1803), *Eug. Simonis* (1810-82), *Ch. A. Fraikin* (1817-93), and *W.* and *J. Geefs*. Still happier results have been attained by sculptors of ecclesiastical subjects, and particularly in wood-carving, in which Belgium has regained some of its 17th cent. reputation. Its most eminent masters in the 19th cent. were *K. Geerts*, *W. Goyers*, and *Malfait*. Among modern sculptors *J. Lambeaux* (b. 1852), *C. van der Stappen*, and *C. Meunier* (see above) deserve mention.

In ARCHITECTURE the Gallic proclivities of the people are shown by the overwhelming number of houses in the so-called *French Renaissance* style (from Louis XIII. to Louis XVI.) which have sprung up within the last few years and completely altered the appearance of the old Brabant capital. It must be mentioned on the other hand that the *Flemish Renaissance* style of the 16th cent. has also become extremely popular, and has been followed not only in private houses, in which the most striking feature is the small proportion borne by the breadth to the height, but also in various public edifices.

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a. The Older Part of the Upper Town.

The verge of the height on which the upper town lies is traced by the *Rue Royale*, *Place Royale*, and *Rue de la Régence*. The centre of traffic on the *Koudenberg* (*Froidmont*, 'cold mountain') is the PLACE ROYALE (Pl. E, 4; Flem. *Koningsplaats*), where stand the most fashionable hotels and several 'tavernes'. Both the Place and the Rue Royale (p. 87), which runs to the N., received their present architectural character from *Guimard*, who designed them in the last quarter of the 18th century. The principal building, on the S.E. side, facing the busy *Montagne de la Cour*, the street descending to the lower town (p. 110), is —

St. Jacques sur Caudenberg (Pl. E, 4; Flem. *St. Jakob op Koudenberg*), the church of an old Augustine abbey and the state-church of the Spanish governors, rebuilt in 1776-85 by Guimard and Montoyer and enlarged in 1843-45. It has a portico of the Corinthian or-

der and a low copper-roofed belfry. The tympanum contains a fresco, by *Portaels*, showing the Virgin as the comforter of the afflicted (1852). Inside are two large paintings by the same artist.

In the centre of the square rises the equestrian *Statue of Godfrey de Bouillon* (Pl. E, 4), the hero of the First Crusade, grasping the banner of the Cross in his right hand, by *Simonis*. It was erected in 1848, on the spot where, in 1097, Godfrey is said to have exhorted the Flemings to participate in the Crusade, and to have concluded his appeal with the words *'Dieu li volt'* (God wills it).

At the corner to the left (S.W.) stands the **Palais du Comte de Flandre** (Pl. E, 4; no admission). On the right is the *Palais des Beaux-Arts* (p. 93). — From the corner of the Hôtel de Bellevue (Pl. b; E, 4), next the Place des Palais (see below), a fine view is obtained of the Palais de Justice, to the S.W., at the end of the Rue de la Régence, and of the Rue Royale to the N., with the church of Ste. Marie at Schaerbeek in the distance (p. 118). — *Royal Library* and *Museum of Modern Paintings*, see pp. 102, 103.

The ***Park** (Pl. E, 4), immediately to the N.E. of the Place Royale, originally an outlying portion of the wood of Soignes (p. 125), used as a ducal hunting-ground in the 14th cent., was partly converted into a tournament-ground under Charles V., and laid out in its present form after 1774 by the architect *Zinner*. During the eventful 23rd-26th of September, 1830, the park was one of the chief scenes of the conflict, when Prince Frederick of the Netherlands with an army of 10,000 men attempted in vain to force an entrance into the city from this point. The park is open on summer-evenings till 11 p.m. and is lighted by electricity. Concerts, see p. 81. In winter the park is closed about dusk, when a bell is rung to apprise visitors of the shutting of the gates. The groups at the entrance opposite the Palace, by *Poelaert* and *Melot*, represent Summer and Spring. Among the other sculptures are a Diana and Narcissus, at the fountain opposite the Palais de la Nation, both by *Grupello* (copies; originals now in the Palais des Beaux-Arts; see p. 95); a Magdalen by *Duquesnoy*; a bust of Peter the Great; a statue of Truth by *Godecharle*; two figures of Meleager by *Lejeune*; and a Venus by *Olivier*. — In the N.E. corner is the *Vauxhall* (Pl. E, 4; music, p. 81), partly occupied by the Cercle Artistique et Littéraire; adjoining is the *Théâtre du Parc* (Pl. E, 3, 4; p. 80).

The **Palais du Roi** (Pl. E, 4), in the Place des Palais on the S. side of the park, occupies the site of the castle of the dukes of Brabant (p. 83) and Spanish governors, which was burned down in 1731. It originally consisted of two buildings, which were connected in 1827 by a central structure adorned with a Corinthian colonnade. The sumptuous interior (adm., see p. 82) has been lately remodelled from designs by *Balat*. It contains a number of modern pictures by *De Braekeleer*, *Gallait*, *Verboeckhoven*, *Wappers*, etc. A flag hoisted on the palace announces the presence of the king.

Near the Royal Palace, at the corner of the Rue Ducale, is situated the **Palais des Académies** (Pl. E, 4), or *Palais Ducal*, formerly that of the *Prince of Orange*. It was erected in the Italian style at the national expense, and presented to the Prince, afterwards King William II. of Holland (d. 1849), in 1829. Since 1842 it has been the property of the Belgian government. The building has been occupied since 1877 by the *Académie Royale des Sciences, des Lettres, et des Beaux-Arts*, and the *Académie Royale de Médecine*. Adm., see p. 82.

The Grande Salle on the first floor has been decorated by *Stingeneyer* with twelve mural paintings from the history of Belgium. 1. The ancient Belgians under Ambiorix swearing to deliver their country from the Roman yoke, B.C. 54; 2. Clovis at the battle of Zülpich, vowing to introduce Christianity, A.D. 496; 3. Influence of Charlemagne, 768-814: the Emperor in the school of Héristal; 4. The culminating period of chivalry: Godfrey de Bouillon visiting the Holy Sepulchre after the conquest of Jerusalem, 1099; 4. Culminating period of civic prosperity: Jacques Van Artevelde advising the Flemish towns to remain neutral in the wars between France and England, 1337; 6. Culminating period of the power of the guilds: Anneessens (p. 115), the energetic defender of the rights of the guilds against the Austrian supremacy, before his execution, 1719; 7. Establishment of the present reigning family, 1831; 8. The fine arts: Albert and Isabella of Austria, after their entry into Louvain, attend the historical teaching of Justus Lipsius; 9. Music: Willaert, Clément, Orlando di Lasso, Grétry, etc.; 10. Ancient art: Philippe le Bon of Burgundy visiting Jan and Margaret Van Eyck; on the wall a portrait of Hubert Van Eyck; 11. Modern art (17th cent.): Rubens returning to his native country, and received by Van Dyck, Snyders, Jordaens, etc.; 12. Natural science: Vesalius the anatomist on the field of battle as the military physician of Charles V. — An adjoining room contains numerous busts of deceased members of the Academy.

The garden which surrounds the palace is adorned with sculptures. In front of the palace is a marble statue of *Quetelet* (Pl. E, 4), the astronomer and statistician (1796-1874), by *Fraikin*, erected in 1880; on the N. side is a bust of the chemist *J. S. Stas* (1813-91); and behind the building (next the Boulevard du Régent, p. 103) are three bronze statues: the Victor, by *W. Geefs*, Cain by *Jehotte*, and a Discus Thrower by *Kessels*.

In the *Rue de la Loi (Wetstraat)*, which skirts the N. side of the Park, rises the **Palais de la Nation** (Pl. E, 3), erected in 1779-83 from a design by *Guimard* for the assemblies of the old Council of Brabant, used since 1831 for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment are by *Godecharle*. The building was restored in 1884-87 by *H. Beyaert* after a destructive fire. The halls in which the deputies and the senate hold their meetings are worthy of inspection, and some of the other rooms also are decorated with modern paintings. Adm., see p. 82.

The buildings adjoining the Palais de la Nation on the E. and W. are occupied by government-offices. Behind the E. wing is the extensive *Ministry of Railways, Posts, & Telegraphs* (Pl. E, 3), designed by *H. Beyaert*.

The Rue Royale (Pl. E, 4-2), or *Koningsstraat*, bounds the park on the W. On the W. the row of houses is often broken by small terraces, intended by Guimard to afford views of the lower town, but many of them have unfortunately been built up. On the first of these terraces rises the marble *Statue of Count Belliard* (Pl. E, 4), a French general (d. 1832), who was ambassador at the newly-constituted court of Belgium in 1831-32, by *W. Geefs*.

Farther on, beyond the small *Impasse du Parc* (Pl. E, 3; starting-point of the electric tramway No. 7, see p. 80) and the Rue Treurenberg, which descends to the cathedral (see below), is situated the *Place du Congrès*, adorned with the **Colonne du Congrès** (Pl. E, 3), erected in 1850-59 by *Polaert* to commemorate the Congress of 4th June, 1831, by which the present constitution of Belgium was established, and Prince Leopold of Saxe-Cobourg elected king. The column, of the Doric order, 147 ft. in height, is surmounted by a statue of the king in bronze, 13 ft. in height, by *W. Geefs*. The nine figures in relief below, representing the provinces of Belgium, are by *Simonis*. The female figures in bronze at the four corners are emblematical of the Freedom of the Press, Freedom of Education, both by *Jos. Geefs*, Freedom of Association, by *Fraikin*, and Freedom of Public Worship, by *Simonis*. The names of the 237 members of the Congress and of the Provisional Government of 1830 are recorded on marble tablets. The summit is reached by a spiral staircase of 196 steps (fee to the custodian; extensive view). The two bronze lions at the door are by *Simonis*. — A large flight of steps descends from the column to the lower part of the town. — The Rue Royale farther on crosses the Upper Boulevards at the site of the former Porte de Schaerbeek (p. 108) and ends at the church of Ste. Marie at Schaerbeek (p. 118).

The ***Cathedral** (*St. Michel et Ste. Gudule;* Pl. E, 3), situated on a somewhat abrupt slope overlooking the lower part of the town, is an imposing Gothic church consisting of nave and aisles, with a retro-choir. The church was begun about the year 1220, on the site of a church of St. Michael, which was dedicated in 1047 also to St. Gudule (d. 712), the tutelary saint of Brussels. A few traces of the transitional style of this period are still observable in the ambulatory. The rest of the choir (best seen from the Rue Treurenberg), the transept, the arcades of the nave, and the S. aisle are early-Gothic, and were completed in 1273. The N. aisle, and the vaulting and windows of the nave were constructed between 1350 and 1450. The windows of the transept and the W. towers, 226 ft. in height, date from the end of the 15th cent., the large (N.) chapel of the Sacrament from 1534-39, the (S.) chapel of Notre Dame de Délivrance from 1649-53. The whole was restored by Suys in 1848-56. The façade in its principal features rather resembles the German than the French Gothic style. The modern, but already much decayed statuettes in the niches and on the consoles of the portal

are unfortunately out of keeping with the Gothic character of the building. The W. entrance (under restoration) is approached by a handsome flight of 36 steps, completed in 1861, from designs by Roelandt and Overstraeten. — The works of art in the interior are shown by the sacristan from 12 to 4.30, when the church is closed for other purposes (adm. 1 fr., a party 50 c. each; entr. by the S. transept).

The INTERIOR is of simple but noble proportions, and measures 354 ft. in length by 165 ft. in breadth. The nave rests on twelve round pillars and six piers strengthened by buttresses, the choir on ten round columns.

The beautiful **Stained Glass* dates from different periods, from the 16th down to the 19th century. The finest is that in the *CHAPEL OF THE SACRAMENT (N.; adjoining the choir on the left), consisting of windows presented in 1540-47 by four of the most powerful Roman Catholic potentates of Europe, in honour of certain wonder-working Hosts (p. 90). Each window bears the portraits of the donors with their patron-saints: 1st window (beginning from the left), John III. of Portugal and his queen Catherine, a sister of Charles V.; 2nd, Louis of Hungary and his queen Maria, another sister of Charles V.; *3rd, Francis I. of France and his queen Eleonora, a third sister of Charles V.; 4th, Ferdinand I. of Austria, brother of Charles V., and his queen. The first two windows were executed by *Jan Haeck* from designs by *Michael van Coxie*, the third is by *Bernard van Orley*. The representations in the upper half of the windows depict the legendary story of the Hosts, which were stolen by Jews and sacrilegiously transfixed in their synagogue. The scoffers were so terrified by their miraculous bleeding that they determined to restore them; but their crime was denounced and expiated by death. The 5th window, above the altar, represents Charles V. and his consort Eleonora Louisa, with the Adoration of the Lamb and the Sacred Hosts at the top. This and the next were executed in 1848 by *Capronnier* in the style of the first four windows, to replace the older ones which had been destroyed. A marble slab with the inscription 'Monumentum Belgii gubernatorum' indicates the resting-place of Archduke Albert and his consort Isabella (d. 1621 and 1633). The Gothic altar in carved wood (by *Goyers*, 1849) is beautifully executed.

The first four windows of the CHAPEL OF NOTRE DAME DE DELIVRANCE (S. side; if closed, entrance from the Place), executed in 1656 by *J. de Labarre* of Antwerp, from designs by *Theod. van Thulden*, are inferior both in drawing and colouring to those just described, but are notwithstanding excellent examples of 17th cent. art (school of Rubens). They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The two other windows are by *Capronnier*. The same chapel contains a **Monument* in marble, by *W. Geefs*, to *Count Frederick de Merode*, who fell in a skirmish with the Dutch at Berchem in 1830. The armorial bearings of the Merode family have the commendable motto: '*Plus d'honneur que d'honneurs*'. Over the monument, the Assumption, a large modern picture by *Navez*. This chapel also contains a marble monument to *Count Felix de Merode* (d. 1857), an elder brother of the last-named, a well-known Belgian statesman,[1] by *Fraikin*, and one of the Spanish general *Count Isenburg-Grenzau* (d. 1664), the last of a noble Rhenish family.

The five stained-glass windows of the CHOIR, dating from the middle of the 16th cent. (about 1545), contain portraits of Maximilian of Austria and his queen Mary of Burgundy; their son Philippe le Bel and his queen Johanna of Castile; Emp. Charles V. and Ferdinand, sons of the latter; Philip II., son of Charles V., with his first wife, Maria of Portugal; Philibert, Duke of Savoy, and Margaret of Austria. These are all placed too high to be easily identified (*opera-glass useful*). — Below is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, *with a recumbent lion in gilded copper*; opposite to it, the *monument, with recumbent figure*, of Archduke Ernest (d. 1595), brother of

In the Rue des Petits-Carmes, diverging to the left, an inscription on No. 26 (to the right) announces that the building occupies the site of Count Kuilemburg's palace, pulled down in 1568. In this palace between three and four hundred of the Netherlands nobles met and drank success to the 'Gueux' on April 6th, 1566, the day after the presentation of their 'Request' to the vice-regent Margaret of Parma, praying for the abolition of the inquisitorial courts. The Duke of Alva afterwards lived in the palace. The site is now occupied by the *Guards' Barracks.*

The palace occupied by the Duchess Margaret of Parma was in the Place Royale. At the moment when the petition was presented, Count Berlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortége, '*Madame, ce n'est qu'une troupe de gueux*' (*i.e.*, beggars), in allusion to their supposed want of money. The epithet was overheard, and rapidly communicated to the whole party, who afterwards chose it for the name of their faction.

Farther on in the Rue de la Régence, to the left, stands the **Conservatoire Royal de Musique** (Pl. D, 5), built in 1876 by *Cluysenaar.* In the concert-hall is an organ by Cavaillé-Col. The Conservatoire possesses an interesting collection of musical instruments from the 16th cent. onwards, now exhibited in the wing at the back of the building, Rue aux Laines 11 (adm. on Mon. and Thurs., 2-4; at other times on written application to the curator, M. Mahillon, Chaussée d'Anvers 23). — Adjacent is the **Synagogue** (Pl. D, 5), a building in the Romanesque style by *De Keyser* (1878).

The Rue de la Régence, and the still unfinished Place Poelaert in which it ends, are terminated on the S. by the —

***Palais de Justice** (Pl. C, D, 5, 6), an edifice designed on a most ambitious scale by *Poelaert*, begun in 1866 under the superintendence of *Wellens*, and inaugurated in 1883. The cost of the building amounted to about 45 million francs (1,800,000*l.*). It is the largest architectural work of the 19th century, and is certainly one of the most remarkable, if not one of the most beautiful of modern buildings. The inequalities of the site added greatly to the magnitude of the task. The area of the building is 270,000 sq. ft., considerably exceeding that of St. Peter's at Rome (see p. 154). The huge and massive pile stands upon an almost square basis, 590 ft. long by 560 ft. wide, and forcibly suggests the mighty structures of ancient Egypt or Assyria. Indeed the architect avowed that his guiding principle was an adaptation of Assyrian forms to suit the requirements of the present day. In details the Græco-Roman style has been for the most part adhered to, with an admixture of rococo treatment. Above the main body of the building rises another rectangular structure surrounded with columns; this supports a drum or rotunda, also encircled with columns, while the summit of the whole is formed by a comparatively small dome, the gilded crown on the top *of which is 400 ft.* above the pavement of the Rue des Minimes, to *the N.E., and 340 ft.* above the Place Poelaert. The rotunda is embel-

lished with colossal figures of Justice, Law, Strength, and Clemency, by *Dutrieux*, *Desenfans*, *Vinçotte*, and *De Tombay*. The principal façade, with projecting wings and a large portal, is turned towards the Rue de la Régence. The porch, which is enclosed by huge pilasters, has a rectilineal termination. The flights of steps ascending to the vestibule are adorned with colossal statues of Demosthenes and Lycurgus by *A. Cattier* (1882; to the right) and of Cicero and Domitius Ulpian by *A. F. Bouré* (1883; to the left). The interior includes 27 large court-rooms, 245 other apartments, and 8 open courts. The large *Salle des Pas Perdus*, or waiting-room, with its galleries and flights of steps, lies in the centre, under the dome, which has an interior height of 320 ft. Guides in uniform are in waiting to conduct visitors through the interior (week-days, 9-4.30; Sun., 10-4; fee 1 fr.), and the dome may also be ascended (fee). The terrace on the W. side of the Place Poelaert, commands a fine *View of the lower part of Brussels.

The inclined planes on the N.W. side of the Palais de Justice lead to the S. part of the old town, whence we may proceed to the Porte de Hal (p. 109). — The broad Rue des Quatre Bras, running to the S.E. from the Place Poelaert, joins the *Boulevard de Waterloo* opposite the *Avenue Louise* (p. 109; electric tramway, see p. 80).

b. The Royal Museums and Library.

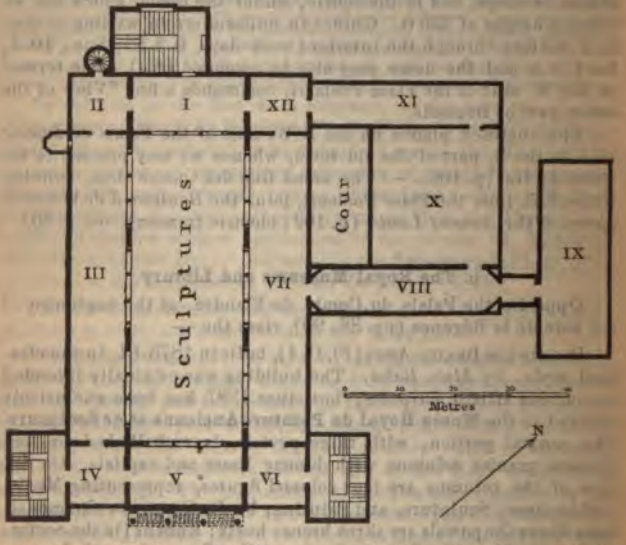
Opposite the Palais du Comte de Flandre, at the beginning of the Rue de la Régence (pp. 86, 90), rises the —

Palais des Beaux-Arts (Pl. D, 4), built in 1875-81, in the classical style, by *Alph. Balat*. The building was originally intended for various artistic purposes, but since 1887 has been exclusively devoted to the **Musée Royal de Peinture Ancienne et de Sculpture.** The central portion, with three portals, is embellished by four massive granite columns with bronze bases and capitals. On the tops of the columns are four colossal figures, representing Music, Architecture, Sculpture, and Painting, by *De Groot*. In the medallions above the portals are three bronze busts: Rubens (in the centre; by *Van Rasbourgh*), Jean de Boulogne (by *Cuypers*), and Jan van Ruysbroeck (see p. 110; by *Bouré*), and over the windows are two marble reliefs, Industrial Art and Music, by *Brunin* and *Vinçotte*. — In front of each of the wings stands an allegorical group in bronze: on the left, Instruction in Art, by *C. van der Stappen*; on the right, Coronation of Art, by *P. de Vigne*.

The Vestibule (cloak-room to the right, gratis) contains busts and other sculptures by *Godecharle* (1750-1835), brought hither from the park at Wespelaer, near Louvain. Straight in front is the —

Main Hall, an oblong room occupying the entire height of the building, and containing the **Musée de Sculpture** (no catalogue). On the walls are eight large tapestries, manufactured at Brussels

in 1540, with scenes from the history of the foundation of Rome, and seven paintings in grisaille, by *Martin Geeraerts* (d. 1791), of Biblical scenes, formerly in the refectory of the suppressed abbey of Afflighem. — In the centre of the room: *W. Geefs*, Statue of Leopold I.; *T. Vinçotte*, Busts of Leopold II. and Queen Maria Henrietta. — By the entrance: to the right, *P. de Vigne*, Immortality; to the left, *C. van der Stappen*, *Man with a sword. — Farther on, to the left: *Kessels*, The Deluge; *W. Geefs*, The amorous lion; *Begas*, Pan and Psyche; *P. J. Bouré*, Boy playing with marbles (bronze); *C. Meunier*, *Woman finding the corpse of her son, killed



by an explosion in a mine (large group in bronze); *Mignon*, Bulls fighting; *Godecharle*, Bust of William I.; *C. Meunier*, *Foundry workman (bronze); *J. Geefs*, Triumph of Cupid; *V. van Hove*, Chastised slave (bronze); *Dillens*, Figure for a tomb; right, *P. de Vigne*, Psyche (bronze); *J. Lambeaux*, Brabo (p. 159; bronze); *P. de Vigne*, Poverella; *G. de Groot*, Work (large bronze); *De Bay*, The first cradle; *Kessels*, Discobolus; *Rauch*, Statue of Drake; *P. Dubois*, *Seated figure of a lady; *C. A. Fraikin*, Captive Cupid; *G. Charlier*, Prayer; *Hérain*, 'Agriculture' (a sturdy Flemish peasant-woman); *V. van Hove*, Revengeful slave; *P. Braecke*, Reconciliation (mother and repentant son); *Godecharle*, Napoleon as First Consul (bust); *Rodin*, Caryatid; *P. J. Bouré*, Prometheus bound (bronze); *T. Vin-*

çotte, Giotto as a boy; *Rodin*, The Thinker (bronze); *Bouchardon* (copy), Cupid carving his bow; *Godecharle*, Stevedore; on the wall, *Jos. Geefs*, 'L'Ange du Mal'.—On the walls are bronze and marble busts of artists, savants, etc., including original works of *E. Simonis*, *P. Puyenbroeck*, *Desprez*, *Janssens*, *M. Kessels*, *L. Jehotte*, *Canova*, and *Godecharle* (Voltaire). In the centre and in four corner-cabinets are terracottas by *Faid'herbe*, *Duquesnoy*, *A. Quellin*, *Kerricx*, and others.

Two rooms to the left of the main hall (corresponding to RR. III and II on the first floor; comp. Plan) are devoted to the *Musée Historique*, comprizing busts and some old paintings, chiefly historical views and portraits of princes of the houses of Burgundy, Orange, and Hapsburg. The smaller room also contains the sketches for the historical procession of 1880 (jubilee of the Independence of Belgium).

The First Floor, on which is the picture-gallery, is reached by two side-staircases, one at each end of the vestibule, and by the '*Escalier de la Pallas*', or grand staircase, at the end of the hall of sculpture. At the top of the two former are respectively marble figures of Narcissus (right) and Diana (left), both by *Grupello* (comp. p. 86); on the landings of the main staircase are an allegorical fountain-group by *Grupello*, a statue of Pallas by *Godecharle*, and a bust of Bosschaert, first director of the gallery, after *Godecharle*. Ascending the Escalier de la Pallas, we enter the first room of the —

***Gallery of Old Pictures** *(Tableaux Anciens)*. — The Brussels gallery, which was purchased from the city by the state in 1845, has grown continuously in importance, and now contains about 600 pictures. Formerly inferior to the gallery at Antwerp, it must now, in spite of numerous mediocre works, be considered at least equal to it. In most cases the subjects and the names of the painters are affixed to the frames. Large catalogue by *A. J. Wauters* (1900), $2^1/_2$ fr. (bound, $3^1/_2$ fr.); small catalogue *(catalogue abrégé)* 25 c. The unofficial 'illustrated catalogue' is not recommended.

The Early Flemish School of the 15th cent. is represented by a large number of pictures specially important to the critical art-student of that period; but among these are several works of great interest to all lovers of art, such as Adam and Eve by *Hubert* and *Jan van Eyck* (No. 170), the Legend of the lying empress and the innocent nobleman by *Dierick Bouts* (Nos. 65, 66), the portraits by *Hans Memling* (Nos. 292, 293), and St. Anna by *Quinten Matsys* (No. 299). Flemish and Dutch art of the 17th cent. has also, through judicious purchases, gradually come to be most favourably represented. The pictures by *Rubens* at Brussels cannot indeed be compared, either in number or beauty, with those at Antwerp; but his *Adoration of the Magi* (No. 377) ranks among the finest treat-

ments of this subject, and his portraits (Nos. 383, 384) also deserve attention. The versatile industry of *Jac. Jordaens* is well represented in this gallery (R. VII). The Miraculous Draught of Fishes by *G. de Crayer* (No. 126), and the large Village Feast by *Teniers the Younger* (No. 457) may be specified among the Flemish works. Good specimens of the Dutch School are the small portrait of Willem van Heythuysen (No. 203), the half-length portrait of Prof. Hoornebeek (No. 202) by *Frans Hals*, and the portraits by *Rembrandt* (R. IX), *Van der Helst* (Nos. 214, 215), *Th. de Keyser* (Nos. 250, 251), and *Nic. Maes* (No. 279). Attention should also be given to the genre-scenes by *Jan Steen* (Nos. 444, 445) and *G. Metsu* (No. 296), the landscapes of *M. Hobbema* (Nos. 220, 221) and *Jan Both* (No. 52), and the still-life pieces of *Abr. van Beyeren* (No. 37) and *De Heem* (R. IX). More historical than artistic interest attaches to the municipal pieces and pictures of festivals and processions by *D. van Alsloot* (Nos. 4, 5, 6) and others, and of battles and sieges by *P. Snayers*, which illustrate the public life of the 16th and 17th centuries.

Room I (Flemish School of the 17th cent.). — To the left: *Alsloot*, 7. Winter, 8 (farther on), Spring; 477. *A. van Utrecht*, Garland of fruits; 468. *Theodore van Thulden*, Adoration of the Host, with interesting portraits; *G. de Crayer*, 137. St. Florent, 124. Madonna of the rosary; 53, 54. *A. Boudewyns*, Landscapes; 405. *D. Ryckaert*, Alchemist in his laboratory; 440. *J. van Son*, Fruit; 322. *Pieter Neeffs the Elder*, Interior of Antwerp Cathedral; 121. *J. van Craesbeek*, Supernaculum; 176. *F. Franck the Younger*, Crœsus shewing his treasures to Solon; 22. *H. van Balen the Elder*, Fertility; 406. *D. Ryckaert*, Children's festival; 272. *Theodore van Loon*, Assumption; 245. *J. Jordaens*, Apostle's head (coloured sketch); 259. *N. Lafabrique*, Youth counting money; 175. *P. Franchoys*, 'To the last drop'; 82. *Jan Brueghel ('Velvet' Brueghel)*, Autumn; 125. *G. de Crayer*, Assumption of St. Catharine. — This room commands a splendid survey of the hall of sculptures and the large picture-galleries above it, surrounded with 64 columns of pink marble.

Room II (Italian, French, and Spanish Schools). To the left: 462. *B. Strozzi*, Portrait; 197. *Guardi*, Interior of St. Mark's; 353. *A. de Pereda*, Fruit; 198. *Guercino (G. F. Barbieri)*, Youth commended to the Virgin by his patron-saints, SS. Nicholas, Francis, and Joseph; 411. *Alonso Sanchez Coello*, Margaret of Parma; 92. *Castiglione*, Portrait of a Genoese; 85. *M. Preti (il Calabrese)*, Hecuba and Polymnestor; 473, 474. *Tintoretto*, Portraits; 415. *Andrea del Sarto*, Jupiter and Leda; 412. *Coello*, Maria of Austria; 496. *Paolo Veronese*, Juno strewing her treasures on Venice (ceiling painting from the Doges' Palace); 114. *Pietro da Cortona*, Madonna and Child with St. Irene; 152. *Dosso Dossi* (?). Repast at the house of Simon the Pharisee; 3. *Albani*, Adam and Eve; 140. *Carlo Crivelli*, Madonna and Child, St. Francis of Assisi; 628. *Early Sienese or Florentine School*, Legend of St. Anne (1312).

Room III (Rubens Gallery; Flemish School of the 17th cent.). To the left: *Snyders*, 434. Pantry, 439. Stags' heads; 132. *G. de Crayer*, Pietà; 427, 426 (between the columns). *P. Snyders*, Battles of Wimpfen and on the White Hill (Thirty Years' War); 261. *G. de Lairesse*, Ecce Homo. — To the right: 129. *G. de Crayer*, Martyrdom of St. Blasius; *P. de Vos*, 507. Horse attacked by wolves, 506. Stag-hunt; 380. *Rubens*, Pietà (studio-piece); 244. *Jordaens*, Portrait of a lady; *Rubens*, 382. Venus in Vulcan's smithy, *377. Adoration of the Magi (painted about 1634 for the Capuchins at Tournai), *374. Way to Golgotha, 376. Christ hurling thunderbolts against the guilty world, while the Virgin and St. Francis intercede (painted in 1633 for the Franciscans at Ghent); 241. *Jordaens*, Susannah and the Elders; *383, *384. *Rubens*, Portraits, over lifesize, of Archduke Albert and his consort, the Infanta Isabella, painted for the triumphal arch erected on their entry into Antwerp in 1635 (comp. p. 171); *126. *G. de Crayer*, The miraculous draught of fishes; 375. *Rubens*, Martyrdom of St. Livinus, whose tongue the executioner has torn out and offers to a hungry dog, one of the great master's most repulsive pictures, painted for the Jesuits at Ghent; 437. *Snyders*, Stag-hunt; 96. *Phil. de Champaigne*, St. Ambrose; 78. *Jan Fyt*, Dead game on a cart drawn by dogs; 455. *Adr. van Utrecht*, Still-life.

Room IV (Salle Van Dyck; Flemish School of the 17th cent.). To the left: *David Teniers the Younger*, 458. Picture-gallery of Archduke Leopold William, with the names of the masters on the frames, 460. Flemish village-landscape; *391. *Rubens*, Meleager and Atalanta; 466. *Th. van Thulden*, Music and love; 381. *Rubens*, Christ and the adulteress; 606. *Master of Ribaucourt* (Flemish School of the 17th cent.), Family group; *A. van Dyck*, 161. Full-length portrait of the Genoese senator Imperiale, 164. Martyrdom of St. Peter; 423. *J. Siberechts*, Farm-yard; *393. *Rubens*, Martyrdom of St. Ursula (sketch); 420. *Corn. Schut*, Martyrdom of St. James; 243. *Jordaens*, St. Yves; 163. *Van Dyck*, Drunken Silenus supported by a satyr and a Bacchante; 410. *A. Sallaert*, Passion of Christ.

Room V (Galerie C. de Vos; Flemish School of the 17th cent.). To the left: 157. *Fr. du Chatel*, Children's portraits; 13. *J. d'Arthois*, Margin of a forest. — To the right: 128. *G. de Crayer*, 88. Paul and Anthony; 503. *C. de Vos*, The painter and his family; 166. *A. van Dyck*, St. Francis of Assisi; 378. *Rubens*, Assumption, a large work painted for the Carmelite church at Antwerp; 288. *P. Meert*, Presidents of the guild of fishmongers at Brussels; 96, 97. *Ph. de Champaigne*, St. Ambrose, St. Stephen; 156. *Fr. du Chatel*, Parade of the Knights of the Golden Fleece before the palace of the Duke of Brabant at Brussels; 38. *Karel E. Biset*, Tell and the apple, with the members of the guild of St. Sebastian as spectators.

Room VI (Salle Teniers; Flemish School of the 17th cent.). To the left: 438. *Snyders*, Fish; 453. *Suttermans*, Christina of Lor-

raine, Grand-Duchess of Tuscany; 167. *Van Dyck*, Crucifixion (sketch); 455. *Teniers*, The five senses; 113. *Gonzales Coques*, Portrait of the sculptor Faid'herbe; 162. *Van Dyck*, Portrait of Della-faille, Burgomaster of Antwerp; *Sallaert*, 408. Archduchess Isabella bringing down the bird at the Grand Serment, 409. Procession of the 'Pucelles du Sablon'; *Rubens*, 385. Portrait of Archduke Ernest, 394-396. Three small sketches; *Teniers*, *457. Flemish village-feast, *456. Village-doctor; 100. *Phil. de Champaigne*, Portrait of himself; 470. *E. van Tilborgh*, Dutch family; 388. *Rubens*, Theophrastus Paracelsus.

Room VII (Galerie Jordaens et Snyders; Flemish School of the 17th cent.). To the left: 111. *A. Coosemans*, Vanitas; 239. *Jordaens*, Rebecca and Eleazar. — To the right: 201. *T. van der Haecht*, Landscape with the adventure of Emp. Maximilian on the Martinswand; 228. *C. Huysmans*, Hilly landscape; 179. *Jan Fyt*, Flowers; 94. *J. B. de Champaigne*, Assumption; 476. *A. van Utrecht* and *J. Jordaens*, Fishmonger's and poulterer's shop. *Jordaens*, 234. St. Martin casting out a devil; 237. Allegory of the vanity of earthly things; 236. Triumph of Prince Frederick Henry of Nassau (comp. p. 304; sketch); 238. Pan and the peasant who blew hot and cold (from Æsop's Fables). *Snyders*, 433. Pantry, 436. Garland of fruit; *Jordaens*, 240. Pan and Syrinx, *235. Abundance; *389. *Rubens*, Heads of negroes; 219. *G. Herreyns*, Adoration of the Magi; *Rubens*, *387, *386. Portraits of Charles de Cordes and his wife (1618), 390. Madonna with the forget-me-not, 392. Wisdom conquering War and Discord, sketch for a ceiling-painting at Whitehall Palace; 242. *Jordaens*, Twelfth Night ('le roi boit'); *379. *Rubens*, Coronation of the Virgin; 138. *De Crayer*, Dignitaries of the archers of the Grand Serment at Brussels; *478. *A. van Utrecht*, Still-life; 135. *De Crayer*, Adoration of the Shepherds; 465. *Th. van Thulden*, Flemish wedding; 194a. *Abel Grimmer*, Interior of a picture-gallery. — From the centre of this gallery, where we enjoy a splendid retrospect of the five large pictures of Rubens in R. III, we enter —

Room VIII (Dutch School of the 17th cent.). — To the left: 43. *Boelema*, Still-life; 325. *Aert van der Neer*, Winter pleasures; *279. *Nic. Maes*, Old woman reading; 527. *Wynants*, Landscape; 196. *Van Goyen*, View of Dordrecht, with accessories by *A. Cuyp*; 329. *Nellius*, Fruit (the only work known of this artist); 225. *Houckgeest*, Interior of the church of Delft, with figures by *A. Cuyp*; 530. *Wynants*, Landscape; 326. *Van der Neer*, Moonlight-landscape; 339. *A. van Ostade*, Herring-eater; *145. *C. Dekker* and *A. van Ostade*, Weaver resting; 141. *Albert Cuyp*, Interior of a stable; 70. *Brekelenkam*, Seamstresses; 342. *Isaac van Ostade*, Halt on the journey; 514. *Weenix*, Trophies of the chase; 331. *Van Nikkele*, Interior of the church of Haarlem; 340. *A. van Ostade*, The Flemish trio; 153. *Gerard Dou*, Portrait of himself.

Room IX (Dutch School of the 17th cent.). — To the left: 528. *J. Wynants*, Landscape; 365. *J. van Ravenstein*, Portrait; 490. *Willem van de Velde the Younger*, View of the Zuyderzee; 206. *J. D. de Heem*, Fertility; 529. *Wynants*, Landscape; 142. *B. G. Cuyp*, Adoration of the Magi; 345. *A. Palamedesz*, Musical party; 283. *Nic. Maes*, Portrait; 314. *P. Molyn the Elder*, Street-scene; *252. *Koedyck* (a rare master), Interior; 251, 250. *Thom. de Keyser*, Portraits; 330. *C. Netscher*, Portrait; 188. *Aert de Gelder*, The present; 463. *G. Terburg*, Portrait; 328. *Aert van der Neer*, Burning of Dordrecht; 401. *J. van Ruysdael*, Landscape; 501. *A. de Vos*, Toper; 307. *A. Mignon*, Dead cock; 210. *J. D. de Heem*, Still-life; 87. *G. Camphuysen*, Interior of a farm; 616. *Dutch School* (17th cent.), Lady at her toilet; *37. *A. van Beyeren*, Still-life; 214. *B. van der Helst*, Portrait (1664); 203. *Frans Hals*, Portrait of Willem van Heythuysen; 296. *G. Metsu*, The breakfast; 222. *M. d'Hondecoeter*, Park-entrance; 115. *J. Cossiers*, The Deluge; 36. *W. van Beyeren*, Sea-fish; *444. *J. Steen*, The gallant offer. — 1. *W. van Aelst*, Trophies of the chase; 385. *Rubens*, Archduke Ernest, Governor of the Netherlands; 173 *Govert Flinck*, Portrait; *221. *Hobbema*, Forest of Haarlem; 249. *Thom. de Keyser*, Portrait; 52. *J. Both*, Landscape; no number, *De Heem*, Still-life; 202. *F. Hals*, Professor J. Hoornebeck of Leyden (1645); *220. *Hobbema*, The water-mill; 19. *L. Bakhuysen*, Storm on the Norwegian coast; *368. *Rembrandt*, Portrait of an old woman; 404. *Rachel Ruysch*, Flowers and fruit; *397. *J. van Ruysdael*, Landscape, with figures by *A. van de Velde*; 216. *B. van der Helst*, Portrait; *445. *Jan Steen*, The 'Rederyker' (*i.e.* rhetoricians or members of 'Rederykamern'; these were literary clubs well known in the 16th and 17th cent., which celebrated public festivals by holding recitations and debates); 357. *Paul Potter*, Swine; 344. *Palamedesz*, Portrait; 500. *H. C. van Vliet*, Interior of the church of Delft. — 223. *Hondecoeter*, Cock crowing; 257. *J. Koning*, Landscape; *367. *Rembrandt*, Portrait; *402. *Sal. van Ruysdael*, Ferry, with figures by *A. Cuyp*; 224. *Hondecoeter*, Dead cock. — 160. *C. Dusart*, Village-fair; 284a. *N. Maes*, Portrait; 88. *J. van de Cappelle*, Calm sea; 46. *F. Bol*, Saskia van Uylenburg, Rembrandt's wife; 28. *N. Maes*, Old woman reading.

Room X (Netherlandish School of the 15th and beginning of the 16th cent.; early Flemish, Dutch, and German masters). In the centre of this splendid room are three stands, on the first of which are placed: 191. *Jan Gossaert (Mabuse)*, Adoration of the Magi, in the Gothic manner of this master, the figures somewhat stiff though not unnatural, the colouring vigorous (long attributed to *Jan van Eyck*); *516. *Roger van der Weyden*, Pietà; 291. *Memling* (formerly ascribed to *Dierick Bouts*), Martyrdom of St. Sebastian. — On the second stand: **299. *Quinten Matsys* or *Metsys*, History of St. Anne, a large winged picture, purchased in 1879 for 270,000 fr. from the church of St. Peter at Louvain, for which it was painted in 1509.

The principal picture represents the family of St. Anne, including the Virgin and Child, to the latter of whom St. Anne holds out a grape; in front, to the right, is Salome with her two sons, James the Elder and John; to the left, Mary Cleophas, with her sons, James the Younger, Simon Thaddæus, and Joseph the Just; behind the balustrade, in the archway, through which a rich landscape is visible, are Joachim, Joseph, Zebedee, and Alphæus, the husbands of the four women. 'The heads are full of life, the garments are richly-coloured and disposed in large masses, and the whole scene is illuminated with a light like that of a bright day in spring'. — On the inside of the left wing is an Angel announcing to Joachim the birth of the Virgin, on the outside, Offerings of Joachim and Anne on their marriage (with the signature 'Quinte Metsys 1509'); on the right wing are the Death of St. Anne, and the Expulsion of Joachim from the Temple on account of his lack of children.

On the third stand: 537. *Master of Oultremont*, Passion, a triptych painted at Haarlem early in the 16th century.

Along the walls, beginning on the left: 300. *Quinten Matsys* and *J. Patinir*, Mater Dolorosa; 301. *Qu. Matsys*, Portrait; 66a. *Dierick Bouts*, Virgin and Child; 559. *Master of St. Gudule* (formerly ascribed to *B. van Orley*), Pietà, with portraits of the donors on the wings (the 'Haneton Triptych'); *540. *Unknown Bruges Master* (formerly attributed to *Hub. van Eyck* and *Petrus Cristus*), Madonna and Child enthroned; 139. *Petrus Cristus*, Descent from the Cross; 29. *Jean Bellegambe*, Madonna and Child; 190. *Hugo van der Goes*, Portrait of a nobleman with an arrow; 515. *Roger van der Weyden*, Crucifixion; 292, 293. *Memling*, Portraits of the Burgomaster W. Moreel and his wife, models of plain burgess simplicity.

*65, *66. *Dierick Bouts*, Justice of Otho III.

The subject is the mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers.

545. *Unknown Bruges Master*, Madonna and Child, surrounded by eleven saints; 538. *Master of Oultremont*, Portrait; 334. *B. van Orley*, Portrait of Dr. Zelle; 531, 532. *Master of Flémalle*, Portraits; 557. *Flemish School*, Philippe le Bel and Johanna the Mad; 10. *Amberger*, Portrait; 122. *Lucas Cranach*, Portrait of Dr. Scheuring (1529); *325. *B. van Orley*, Trials of Job.

*170. *Hubert van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Lamb in the church of St. Bavon at Ghent (see p. 50), ceded by the authorities to government, as being unsuitable for a church, in return for copies of the six wings at Berlin.

'It would be too much to say that Hubert rises to the conception of an ideal of beauty. The head (of Eve) is over large, the body protrudes, and the legs are spare, but the mechanism of the limbs and the shape of the extremities are rendered with truth and delicacy, and there is much power in the colouring of the flesh. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the picture above the eye is fitly considered'. — *Crowe and Cavalcaselle, Early Flemish Painters, 1872.* — (Comp. p. XLIII.)

560. *Unknown Flemish Master* (formerly attributed to *Jan Gossaert*), Mary Magdalen washing the feet of Christ, with the Raising of Lazarus on the left wing and the Assumption of Mary Magdalen on the right; 159. *V.* and *H. Dunwegge*, Crucifixion.

Above, in the upper row, are placed several works of Flemish masters influenced by Italy, of the end of the 16th cent., comprising: 118, 119. Last Supper and Death of Mary, two triptychs by *Michael Coxie;* 174. *Frans Floris*, Last Judgment (triptych).

Room XI (Netherlandish School of the 16th century; Flemish, Dutch, and German Masters). — To the left: 584. *Dutch School* (16th cent.), Scenes from the life of St. Benedict. 561. *Master of Gustrow* (formerly ascribed to *B. van Orley*), Wings of an altarpiece (1528), with scenes from the life of St. Anne: Nativity of the Virgin and Rejection of Joachim's offering (on the back, Death of St. Matthew, the Doubting Thomas, Death of St. Anne, Christ appearing). 254. *M. Koffermans*, Lady with carnation; 504, 505. *Martin de Vos*, Portraits; 79. *P. Brueghel the Elder* (formerly ascribed to *H Bosch*), Fall of the wicked angels, a mad freak of bold fancy; 4, 5. *D. van Alsloot*, Procession of guilds and of archers in the Grand' Place at Brussels (1615); 337. *B. van Orley*, Scenes from the lives of SS. Thomas and Matthew (wings of a triptych); 443. *B. Spranger*, Susannah justified by Daniel; 541. *Dutch School* (15th cent.), Nativity and Circumcision. — 133. *G. de Crayer*, Christ appearing to St. Julian and his wife Basilissa; 536. *Master of the Assumption*, Portraits (wings of a triptych); *P. Pourbus*, 361a. Virgin and Child, 361. Portrait; 123. *Lucas Cranach*, Adam and Eve. — 622. *German School* (16th cent.), Portrait; 218. *J. van Hemessen*, St. Jerome; 316. *A. Moro (Sir Anthony More)*, Portrait of H. Goltzius (1576); 40. *Henry Bles*, Landscape with St. John the Baptist preaching; 573. *Dutch School* (16th cent.), Portrait; 194. *A. Grimmer*, Christ with Martha and Mary; 80. *P. Brueghel the Younger* (after *P. Brueghel the Elder)*, Massacre of the Innocents, naïvely represented as occurring in the midst of a snow-clad landscape; 359. *P. Pourbus*, Portrait; 6. *D. van Alsloot*, Festival at Tervueren; 318. After *A. Moro (Sir A. More)*, Duke of Alva (an old copy of the original of 1557, now in a private collection at New York); 50. *Bosch (van Aken)*, Temptation of St. Anthony; 80. *P. Brueghel the Younger*, Census at Bethlehem; 41. *Lancelot Blondeel*, St. Peter; 247, 248. *A. Th. Key*, Portraits; 192. *J. Gossaert*, Madonna and Child; 336. *B. van Orley*, Adoration of the Shepherds; 180. *L. Gassel*, Landscape with numerous figures; no number, *A. Moro*, Portrait; 217. *J. van Hemessen*, The Prodigal Son; 101. *Allaert Claesson*, Christ and the adulteress; 49. *Hans Bol*, View of Antwerp; 2. *Peter Aertsen*, Cook; 50. *Hieron. Bosch*, Temptation of St. Anthony (triptych); 193. *Jan Gossaert*, surnamed *Mabuse*, Adam and Eve; 105. *Josse van Cleve* (the 'Master of the Death of Mary'), Holy Family.

Room XII (Italian, French, and Spanish Schools). To the left:

372. *Ribera (Spagnoletto)*, Apollo and Marsyas; 160. *Tintoretto*, Martyrdom of St. Mark (sketch); *276. *Claude Lorrain*, Landscape, with Æneas and Dido hunting; 91. *Carreño de Miranda*, Equestrian portrait of Charles II.

The archway in the W. angle of the Place Royale (p. 85) leads to the Rue du Musée (Pl. D, 4), the right side of which is flanked by the hotels and restaurants mentioned at pp. 76, 77, while to the left, on the site of the *Palais de l'Industrie*, rises the **Royal Library** (Pl. D, 4), with a court separated from the street by a stone balustrade. In the court is a statue in bronze (by Jehotte, 1846) of *Duke Charles of Lorraine* (p. 83). Behind the statue is the entrance to the Library, which consists of six departments: (1) Printed Books; (2) MSS.; (3) Engravings and Maps; (4) Coins and Medals; (5) Offices; (6) Periodicals. Adm., see p. 82.

The Department of the Printed Books (600,000 vols.) is in the left wing of the building. The nucleus of the collection was the library of a M. van Hulthem, purchased in 1837 for 315,000 fr., and incorporated with the old municipal library. In 1860 the library of Johannes Müller, the physiologist, and in 1872 the musical library of M. F. Fétis were added, while the heraldic and genealogical library of M. F. V. Goethals was presented in the latter year.

The Department of the MSS. consists chiefly of the celebrated *Bibliothèque de Bourgogne*, founded by Philippe le Bon, Duke of Burgundy (1419-67), and contains upwards of 30,000 MSS. The most valuable MSS., some of which are beautifully illuminated with miniatures of the old Flemish school, and the most interesting early printed works, are exhibited in the *Salle d'Exhibition* (adm., see p. 82; tickets in the reading-room). Cabinets 1-10: MSS. of the 9-14th cent. (in Cab. 7 is a 13th cent. account-book from Oudenaarde, with interesting representations of contemporary manners, of considerable historical value). — Cab. 11. Illustrated Bible ('bible historiée') of Guyart Desmoulins (14th cent.); Latin Horarium ('livre d'heures') of John, Duc de Berri (d. 1416), with miniatures by *Jacquemart de Hesdin*, a Dutch artist. — 12. Composition de la Sainte Ecriture, written in 1462 by David Aubert. — 13. La Forteresse de la Foi, by Alph. de Spina (15th cent.); Histoire de Cyrus, by Vasque de Lucena (15th cent.). — 16. L'Estrif de Fortune et de Vertu, by Martin le Franc (15th cent.); La Fleur des Histoires, by Jean Mansel (15th cent.). — 17. Chronicles of Hainault, by Jacques de Guise (1446), with an illustrated title-page (the author presenting his work to Philip the Good) ascribed on insufficient grounds to *Roger van der Weyden*; Le Gouvernement des Princes, by Gilles de Rome (1450). — 19. Chronique et Conquestes de Charlemagne (1458). — 20. *Missal of Matthew Corvinus, King of Hungary, by *Attavante* of Florence (1485-87). — 22. Pontifical from the church at Sens (15th cent.). — 24. St. Augustine's De Civitate Dei (MS. of 1445). — 25. La Légende Dorée (MS. of the 15th cent.). — 26. Récits Anecdotiques, by Antoine de la Salle (1461). — 28. L'Arbre des Batailles, by Honoré Bonet (1456). — 30. Book of the Golden Fleece, by Guill. Filastre. — 31. Breviary of Philip the Good. — 32. Mass-book from the church of St. Servatius at Maastricht (1539). — 33-38. Bindings. — 39-42. Chinese Drawings; Indian and Arabic MSS. — 44. Antiphonary from Gembloux (ca. 1530). — 47. View of Seville, by G. Hoefnagel (1573). — 48. Gesta Abbatum Gemblacensium, with pen-and-ink drawings of the first half of the 16th century. — 49. Tables of slate from the Abbey of Villers (13th cent.). — 50, 53. *Early playing-cards.* — 58. Mass-book of John III., King of Portugal *(1521-57), by Pierre de la Rue.* — 59-76. Early printed works (in 59, *List of the members of the 'Rederykamer' of Brussels in 1512*; comp. p. 99).

Also, autographs of Francis I., Henri IV., Philip II., Alva, Voltaire, Rubens, etc. Most of the books in the Burgundian Library are bound in red morocco. The most valuable MSS. have twice been carried away to Paris by the French.

The admirably-arranged *Collection of Engravings* (upwards of 100,000 in number) is worthy of notice; it is entered from the Musée de Peinture Moderne. The Flemish masters are admirably represented. One of the most interesting plates is an engraving of 1418, the Virgin with saints and angels, from Malines. — The *Collection of Coins* is open 12-3; entrance, Rue du Musée 5.

L'Ancienne Cour, a building adjoining the Library on the E., was the residence of the Austrian stadtholders of the Netherlands after 1731 (comp. p. 83). It now contains the Royal Archives, the so-called *Église du Musée* (a chapel erected in 1760 and devoted to Protestant worship since 1803), and the ***Musée Royal de Peinture Moderne,** or *Collection of Modern Paintings.*

The Entrance is in the crescent at the N.W. end of the Rue du Musée. To the right in the circular entrance-hall is the door leading to the *Archives Générales du Royaume* (adm. daily, 9-6), on the groundfloor. To the left we proceed through the glass-door to the staircase, at the foot of which is a statue of Hercules by *Delvaux.* Sticks and umbrellas are left here with the custodian, to the left (no charge). The staircase is of marble, and the lower part of the walls is covered with the same material. The upper part is occupied by plastic decorations in the style of Louis XVI.; the ceiling-frescoes, representing the seasons, are by *J. Stallaert.* The bronze panels of the railing, representing the Labours of Hercules, disappeared in the Revolution, but have been renewed by the sculptor Mignon. — At the top of the staircase we reach another rotunda, where a door to the left leads to the picture-gallery.

The *Collection of Modern Pictures* (*Tableaux Modernes;* adm., see p. 82), which consists of about 300 paintings and 50 water-colour and other drawings, displayed in 17 rooms, illustrates the development of Belgian art since 1830. The names of the artists and the subjects of the pictures are attached to the frames. The paintings are about to be re-numbered, and a catalogue is in preparation (comp. also pp. 84, 152).

Room I. *L. Gallait,* Full-length portraits of King Leopold II. and his queen Maria Henrietta; *H. Leys,* Joyful entry of Charles V. into Antwerp in 1514 (repetition of the fresco in the Hôtel de Ville at Antwerp, see p. 159); *L. de Winne,* Leopold I. — To the right is —

Room II. On the entrance-wall are works by the classicists: *L. Mathieu,* Deposition in the Tomb (1848); *J. L. David,* Mars disarmed by Venus (1824; late work); *Fr. J. Navez,* Dream of Athaliah. — The other walls are devoted to the historical painters: *H. de Caisne,* Belgium crowning her famous sons (1839); *N. de Keyser,* Justus Lipsius, Battle of Worringen (1288; Siegfried of Westerburg, Archbishop of Cologne, standing before his captors Duke John I. of

Brabant and Count Adolf of Berg; painted in 1839); *J. van Lerius*, Erasmus; *E. Slingeneyer*, Battle of Lepanto in 1571 (1848).

Room III. To the left: *F. de Braekeleer*, Distribution of fruit at a school ('le comte de mi-carême'), The Golden Wedding (1839). — *Naves*, Portrait of David; *E. Verboeckhoven*, Flock of sheep in a thunderstorm (1839); *J. B. Kindermans*, Scene in the Amblève valley; *Naves*, Family portraits.

Room IV. To the left: *L. Gallait*, Autumn ('la chute des feuilles'), Capture of Antioch in 1098 (sketch). — *F. Pauwels*, The widow of Jacques van Artevelde giving up her jewels for the state; *G. Wappers*, *Beginning of the Revolution of 1830 at the Hôtel de Ville in

Brussels (the people tearing the proclamation of Prince Frederick of the Netherlands); *Th. Fourmois*, Scene in the Campine near Antwerp (1860); *L. Gallait*, The violinist ('art and liberty', 1849). — *E. de Biefve*, The Compromise, or Petition of the Netherlandish nobles in 1566. Count Hoorn is represented as signing the document, Egmont in an arm-chair; at the table Philip de Marnix, in a suit of armour; in the foreground, William of Orange, in a dark-blue garment; beside him, Martigny in white satin, and behind him, the Comte d'Arenberg. The Count Brederode, under the portico to the left, is inviting others to embrace the good cause. This picture (painted in 1841) and Gallait's Abdication of Charles V. mark a new epoch in the history of modern Belgian art. They were exhibited in most of the European capitals in 1843, where they gained universal admiration, and they have contributed materially to the development of the realistic style of painting, in which colour plays so prominent a part. — *A. Dillens*, Austrian recruiting-officers in the Netherlands.—

Ch. Tschaggeny, Diligence in the Ardennes (1861); *Ch. Verlat*, Shepherd's dog struggling with an eagle; *H. Leys*, The sermon (Reformation period); *L. Gallait*, Delilah (sketch; 1876). — *Gallait*, An English girl; *J. Lies*, Prisoners of war; *Gallait*, Portrait of Count Dumortier; *Jos. Stevens*, Morning in the streets of Brussels (1848); *L. Robbe*, Cattle at pasture near Courtrai; *A. de Knyff*, The Forest of Stolen. — **L. Gallait*, Abdication of Emperor Charles V. in 1555, a masterpiece of composition, drawing, and colouring (1841); Charles V. is under the canopy of the throne, supported on the left by William of Orange; at his feet kneels his son Philip II., on his right is his sister Maria of Hungary in an arm-chair. — *A. de Knyff*, The deserted gravel-pit; *Ch. de Groux*, Junius preaching the Reformation in a house at Antwerp, with the light from the stake shining through the window (1860); *E. J. Verboeckhoven*, Cattle in the Roman Campagna (1843); *G. Wappers*, Charles I. of England on his way to the scaffold.

Room V. To the right: *P. J. Clays*, Coast near Ostend (1863); *F. Lamorinière*, Landscape near Edeghem; *L. Gallait*, Reminiscence of Blankenberghe (sketch); *H. Leys*, Portrait of himself, Restoration of the Roman Catholic service in Antwerp Cathedral in 1566 (1845); *J. Jacobs*, The Sarpsfos (Norway); *Fl. Willems*, The bride's toilet; *J. B. Madou*, The fortune-teller; *J. B. van Moer*, Interior of the church of Santa Maria de Belem near Lisbon, View of Brussels (1868).

Room VI. *Ch. de Groux*, Departure of the recruit; *J. B. Madou*, The village-politicians; *V. Lagye*, The sorceress; *F. Stroobant*, The old guildhouses in the market-place at Brussels (1863); *E. van den Bosch*, Cat playing; *J. B. Madou*, The mischief-maker (Flemish scene, 18th cent.). — The windows of this room command a view of the lower town.

Room VII. *Ch. de Groux*, Saying grace; *J. Stobbaerts*, Stable; *C. Meunier*, Tobacco factory at Seville; *H. de Braekeleer*, Stall; *H. Boulenger*, Forest-scene; *Ch. de Groux*, Drunkard by the corpse of his neglected wife, A funeral; *A. Bouvier*, Sun-blink on a rough sea; *H. Boulenger*, Silvan landscape (1865); above, *L. Artan*, *Sea-piece; *H. Boulenger*, Avenue des Charmes at Tervueren; *Ed. Agneessens*, Mother and child; *L. Dubois*, Still-life; *A. Verwée*, *Cattle by a river; *A. J. Heymans*, Heath; *A. Verwée*, Zealand team (1873); *Ed. Lambrichs*, Members of the Société Libre des Beaux-Arts (p. 84); *H. Boulenger*, *Autumn morning; *J. Impens*, Flemish tavern. — We now traverse an antechamber and enter —

Room VIII. *E. de Block*, Reading in the Bible; *A. Serrure*, Harmony; *J. B. Kindermans*, Landscape (a decorative composition); *G. de Jonghe*, The young mother. — Farther on, beyond the coupled columns, is the large —

Room IX. To the left: *C. Meunier*, Peasants of Brabant defending themselves in 1797; *E. Beernaert*, Landscape with ponds (1886);

J. F. Portaels, Box in the theatre at Pest, The Daughter of Zion, Simoom; above, *J. Stallaert*, Death of Dido; *L. Philippet*, Stabbed (Italian street-scene); *Th. Baron*, Winter-landscape. — *L. Gallait*, *The Plague in Tournai (1092), one of the celebrated artist's last pictures (finished in 1882). Bishop Radbold II. walks in front of the intercessory procession in penitential robes, followed by the chief citizens bearing a figure of the Virgin Mary. — *A. J. Hamesse*, Evening in the Campines of Antwerp (1883); above, *L. Robbe*, Landscape with cattle in the Campines of Antwerp; *A. Cluysenaar*, Emp. Henry IV. at Canossa, 1077; *E. de Schampheleer*, The Old Rhine near Gouda (1875); *F. Lamorinière*, Landscape (1879); *E. de Pratère*, Cattle-market in the slaughter-house at Brussels.

Room X. Water-colours by *J. B. Madou*, *Ch. de Groux*, and others; *Medallions by *O. Roty* (Paris). The fine panelling and chimney-piece should be noticed. — The windows command a good view of the S. part of the lower town.

Room XI. To the left: *A. de Vriendt*, The citizens of Ghent doing homage at the cradle of Charles V. (1886); *A. Asselbergs*, Landscape ('la mare aux fées'); *Alf. Stevens*, Studio of A. de Knyff, the painter; *A. Hennebicq*, Labourers in the Roman Campagna (1870).— *Marie Collart*, Fruit-garden in Flanders; *A. de Vriendt*, Excommunication of Bouchard d'Avesnes on account of his interdicted marriage with Margaret of Flanders, 1215 (1877); *J. Th. Coosemans*, The 'Chemin des Artistes' at Barbison; *J. Stevens*, Dog-market at Paris; *E. Beernaert*, Edge of a wood in Zealand (1878); *H. Bource*, Bad news (1869). — *Is. Verheyden*, Trees (1898); *H. de Braekeleer*, Spinner; *P. J. Clays*, Calm on the Scheldt (1866); *A. Verwée*, Cattle at pasture (1888).

Room XII. To the left: *H. de Braekeleer*, The geographer; *Th. Fourmois*, Mill (1851); *H. Leys*, Funeral mass for Berthal de Haze, armourer of Antwerp (1854); *H. de Braekeleer*, The Waterhuis at Antwerp (p. 184); *J. Stevens*, Dog before a mirror; *P. J. Clays*, *Roads of Antwerp (1869); *Alf. Stevens*, Portrait of a lady ('the lady-bird'; 1880), The young widow (1883), In the studio, Lady in a light-pink dress; *H. Boulenger*, *View of Dinant.

Room XIII. To the left: *J. H. L. de Haas*, Cattle at pasture in Picardy; *A. Cluysenaar*, The infant painter (1875). — *A. Markelbach*, Rhetoricians of Antwerp preparing for a debate (comp. p. 99); *J. L. Montigny*, Horses in winter (1890); *E. Wauters*, *The Prior of the Augustine monastery to which Hugo van der Goes had retired in 1482 tries to cure the painter's madness by means of music (1872); *H. van der Hecht*, Landscape (1878); *E. Carpentier*, Strangers (1887). — *A. Bouvier*, Sea-piece (1880); *J. Rosseels*, Heath; *A. Stevens*, Salome. — *A. Verwée*, *Pasture in Flanders (1884); *Ch. Hermans*, Daybreak in the capital (1875); *J. Th. Coosemans*, Chestnut woods in the Campines of Antwerp. — *J. H. L. de Haas*, Cattle beside the Scheldt.

Room XIV. To the left: *F. Crabeels*, Hay-harvest. — *Fr. Meerts*, The confession; *A. Hubert*, Cuirassiers of Waterloo (1885); *Jul. de Vriendt*, Christmas carol (1894); *Vict. Gilsoel*, *Calm; *Alice Ronner*, Still-life (1887); *Vict. Gilsoel*, November evening. — *J. Verhas*, Review of the Schools (on the occasion of the silver wedding of the King and Queen of the Belgians in 1878). The procession, headed by girls in white dresses led by their teachers, is passing the Palace, in front of which are the King and Queen, the Archduke Albert of Austria, and the Count of Flanders, with their suites. The burgomaster and sheriffs of Brussels are also in the procession. All the heads are portraits. — *F. van Leemputten*, Palm Sunday in the Campines; *Th. Verstraete*, *Return from the grave; *P. Oyens*, The colleagues (1884); *Fr. Courtens*, *Milkmaid (1896); *J. de Lalaing*, Primæval hunters (1885); *Is. Verheyden*, *Woman gathering wood; *J. de Greef*, Pond at Anderghem; *Fr. van Leemputten*, Peat-cutters (1887). — *J. Rosseels*, Landscape in the Campines.

Room XV. To the right: *J. Ensor*, Lamp-cleaner; *Ch. Meunier*, *St. Peter's Hospital at Louvain (1892); *L. Fréderic*, 'Les Marchands de Craie' (starting for work, midday meal, return in the evening), painted in 1883; *E. Laermans*, Going home ('Le Chemin du Repos'; 1898); *Fr. Courtens*, Returning from church; *Em. Claus*, Cows in an avenue; *Alf. Stevens*, Mentone (road to Cap Martin), 1894.

Room XVI (Foreign Schools). To the right: *F. Goya*, Portrait; *J. L. David*, Portrait; *Constable*, Sea-piece (sketch); *H. W. Mesdag*, Sunset at sea (1895); *Lenbach*, Bishop Strossmayer of Diakovar. — *M. Stevenson*, Twilight; *G. Courbet*, Alf. Stevens, the painter; *E. Delacroix*, Apollo and the Python (sketch for the ceiling-painting in the Louvre); *Sir Thomas Lawrence*, Portrait; *Ingres*, Augustus listening to the Æneid. *J. L. David*, Portrait of De Vienne, the composer; 'L'An Deux' (Marat's death; 1793). *Th. Géricault*, Copy of Van Dyck's St. Martin (p. 213). — *G. Courbet*, Portrait; *E. Fromentin*, *'The Thirsty Land' (caravan in the Sahara; 1869); above, *G. Courbet*, Torrent; *Lenbach*, Dr. Döllinger. — *G. Courbet*, *'La Manolla' (a Spanish dancer); *Sir Henry Raeburn*, *Portrait; *Sir Joshua Reynolds*, W. Chambers, the architect; *F. Goya*, Scene from the Inquisition; *W. Roelofs*, After the storm.

Room XVII. Studies and sketches by *Tschaggeny*, *Em. Wauters*, and others. Also, *L. Lhermitte*, *Country-girls bathing (pastel; 1894); *Fél. Rops*, La Parisienne (etching; 1867); *Fr. J. Raffaelli*, Notre Dame at Paris (water-colour). — To the left are three rooms for temporary exhibitions.

c. The Upper Boulevards.

The **Boulevards** of the upper town (to the N. and E.), together with the Avenue Louise, to the S.E., connecting them with the *Bois de la Cambre (p. 124)*, are thronged with carriages, riders, and

walkers on fine summer-evenings. The portion between the Place Quetelet (Pl. F, 2) and the Place du Trône (Pl. E, 5), adjoining the palace-garden, is the most fashionable resort from 2.30 to 4.30 p.m. (chairs 10 c.). The 'corso' is then continued viâ the Rue de Namur (Pl. E, 5, 4), the Place Royale (p. 85), and the Montagne de la Cour (Pl. D, 4; p. 110). — A walk round the Upper Boulevards occupies $^3/_4$ hr., which, however, may be shortened by means of the electric tramways (No. 1; p. 80).

To the right of the Boulevard du Jardin Botanique (Pl. D, E, 1, 2), which ascends towards the S.E. from the *Station du Nord* to the upper town, is the Rue des Cendres, where (at No. 7, now a convent) the well-known ball given by the Duchess of Richmond on the eve of the Battle of Waterloo took place. Farther on, to the right, rises the Hospital of St. John (*Hôpital St. Jean;* Pl. E, 2), an imposing structure erected by *Partoes* in 1838-43 and admirably fitted up (admission 9-5 o'clock, 1 fr.; attendant $^1/_2$-1 fr.)

On the opposite slopes are the grounds of the ***Botanic Garden** (Pl. E, 2; adm., see p. 82), with large hot-houses (built in 1826), and numerous excellent sculptures by *C. Meunier, C. van der Stappen, Dillens, Van de Haen, P. Dubois, J. Layac, G. van Hove,* and other modern sculptors of Brussels. It is entered from the boulevard as well as from the Rue Royale (p. 87), which intersects the boulevard at the site of the former Porte de Schaerbeek (Pl. E, 2) and skirts the hill on the E. side of the garden. This street commands a fine view of the N. boulevards, extending on the W. to the distant hills which enclose the valley of the Senne, and of the church of Ste. Marie at Schaerbeek (p. 118) on the N.

Beyond the Rue Royale, the Boulevard du Jardin Botanique is continued by the Boulevard Bischoffsheim (Pl. F, 2, 3), adjoined on the left by the Place Quetelet (see above). On the right, farther on, lies the circular Place des Barricades (Pl. F, 2), adorned with a statue of the anatomist *Vesalius*, by *Jos. Geefs* (1847).

Vesalius, the court-physician of Charles V. and the founder of modern anatomy, was born at Brussels in 1514. His parents were natives of Wesel, of which the name Vesalius is a Latinised form. He was condemned to the stake as a sorcerer by the Inquisition, but this penalty was commuted into a pilgrimage to Jerusalem. On his way back he was wrecked on the coast of Zante, where he died in 1564.

In the Place de la Liberté (Pl. E, F, 3) is a bronze statue, by De Groot (1897), of *Charles Rogier* (1800-85), the statesman, who was a member of the Provisional Government in 1830.

Farther on, beyond the Place Madou and the former Porte de Louvain, begins the bustling Boulevard du Régent (Pl. E, F, 3-5), which is soon intersected by the Rue de la Loi (p. 87) and leads on between the fashionable quarters near the Park on the right and the Quartier Léopold (p. 118) on the left. It ends at the former Porte de Namur, on the site of which now rises the monumental *Fontaine De Brouckère* (Pl. E, 5), by *H. Beyaert*, with a bust of M. De

Brouckère, an able burgomaster of Brussels (d. 1866), by *Fiers*, and a group of children by *D'Union*. — In the BOULEVARD DE WATERLOO (Pl. E-C, 5, 6), to the left, rises the *Eglise des Carmes* (Pl. D, 6; handsomely painted interior), beyond which the *Avenue Louise* (p. 124) diverges to the left. Then, to the right, the imposing Palais de Justice (p. 92) rises in its full grandeur.

The **Porte de Hal** (Pl. C, 6), in the middle of the boulevards at the S. extremity of the inner town, is the sole remnant of the old fortifications. It was erected in 1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. It is a huge square structure with three vaulted chambers, one above the other, and a projecting tower. The interior, skilfully adapted for this purpose by *H. Beyaert* in 1869-70, contains the MUSÉE ROYAL D'ARMES, D'ARMURES, ET D'ETHNOGRAPHIE. Admission, see p. 82; catalogue of the weapons, 1 fr.

On the GROUND FLOOR are Belgian and French cannon.

On the FIRST FLOOR is the principal saloon of the collection of arms, several of whose most valuable contents were brought from the royal arsenal dispersed in 1794. At the sides of the entrance are the stuffed skins of the horses ridden by the Archduke Albert and the Infanta Isabella on their entry into Brussels in 1599; also portions of the harness. At the beginning of the left aisle are swords of the 16-17th cent.; at the beginning of the right aisle, artistic hunting-weapons of the same date. The numerous suits of armour (mainly of German workmanship) deserve notice, the best of which are in or near the central division. In front, to the left, and also farther on, heavy tilting-armour of the 15th cent., fluted suits introduced in the 16th cent. by Emp. Maximilian; to the right, in front of the first pillar, suit-of-mail of the end of the 16th cent., perhaps belonging to Philip II.; to the right, horseman's armour with large flowers on a black ground; in the centre are an equestrian suit of the latter half of the 16th cent. and a shirt of mail with accompanying horse-armour of the same date. — In a glass cabinet at the end of the saloon several sumptuous weapons: helmet with reliefs in an antique style in embossed work; gauntlets and dagger used by Charles V. and Archduke Albert. — Then maces, axes, breast-plates, and shields (large German storming-shield, circular shield with gilt ornament); helmets (several richly embossed with reliefs: David, with the head of Goliath, Judith with the head of Holophernes); morions, several richly ornamented and gilt; halberds, swords. — Arquebuses with lunt and match-lock, others with wheel-locks, most of them German works of the 16th and 17th cent.; muskets, hunting-weapons, hunting-horns, and powder-flasks. — Oriental weapons: guns, small cannon, Turkish suit-of-mail for horse and rider, the latter with sentences of the Koran, from the arsenal at Constantinople.

SECOND FLOOR. Modern weapons: French weapons of the first Republic and the first Empire; sabres and swords of all kinds, Belgian fire-arms from the 17th century onwards (among them those of King Leopold I.), models of artillery, etc. Japanese, Javanese, and African weapons.

THIRD FLOOR. Ethnographical Collections from the Congo State (large group of negroes transporting a cannon), Oceania, China, Peru, and Mexico.

At the Porte de Hal begin the 'Lower Boulevards' (Boulevard du Midi, p. 117). — The Rue Haute leads to the church of Notre Dame de la Chapelle (pp. 114, 115).

d. The Eastern Part of the Lower Town.

From the Place Royale (p. 85) the MONTAGNE DE LA COUR (Pl. D, 4) and the new Rue Coudenberg descend to the lower town (omnibus-line No. 1, p. 79). The former street contains numerous handsome shops, and, in spite of its steepness, is one of the chief thoroughfares of Brussels, with a constant stream of vehicles passing through it. It is continued to the N.W. by the RUE DE LA MADELEINE (*Magdalenastraat;* Pl. D, 3, 4), a street of almost equal importance, with a few Renaissance façades of the 17th cent., and by the RUE DU MARCHÉ AUX HERBES (*Grasmarkt;* Pl. D, 3), which is connected with the market (on the S.W.) by the Rue de la Colline and other smaller streets, assumes the name of Rue du Marché aux Poulets beside the church of St. Nicholas, and crosses the Boulevard Anspach (p. 116) near the Exchange.

In the centre of the town lies the ****Grand' Place,** or market-place (Pl. D, 3). It is one of the finest mediæval squares in existence, presenting a marked contrast to the otherwise modern character of the city, and occupies an important place in the annals of Belgium. In the spring of 1568 twenty-five nobles were beheaded here by order of the Duke of Alva, and in the following June Lamoral, Count Egmont, and Philip de Montmorency, Count Hoorn, also perished here (p. 91).

The ***Hôtel de Ville** (*Stadhuis;* Pl. D, 3) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in the Netherlands. It is of irregular quadrangular form, 66 yds. in length and 55 yds. in depth, and encloses a court. The principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1401, the W. in 1443. The graceful tower, 370 ft. in height, which was originally intended to form the N.W. angle of the building, was completed in 1454. The architects were *Jacob van Thienen* (1405) and *Jan van Ruysbroeck* (1448); a statue of the latter adorns the first niche in the tower. Probably some of the niches in the façade were intended to be purely decorative; at all events the façade seems somewhat overladen by the multitude of modern statues of Dukes of Brabant and other celebrities with which it has been adorned, though smoke and the weather have contributed to soften this effect. The open spire (recently restored) terminates in a gilded metal figure of the Archangel Michael, 16 ft. in height and executed by *Martin van Rode* in 1454, which serves as a vane. The back of the Hôtel de Ville dates from the beginning of the 18th cent., the original edifice having been destroyed by the bombardment of the French in 1695. In the court are two fountains of the 18th cent., each adorned with a river-god, that on the right by *Plumiers.*

Tickets (p. 82) admitting visitors to view the INTERIOR of the Hôtel de Ville are issued in the corridor of the N. wing, which may be reached by the passage at the back of the court or by ascending the steps to the

right in the court. Visitors also receive a printed description of the building. The corridor contains several large pictures (*Stallaert*, Death of Eberhard T'serclaes, 1388, a magistrate of Brussels). — FIRST FLOOR. In the Vestibule are several full-length portraits of former sovereigns, among whom are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. of Spain, etc. (all painted in the 18th cent.). In the spacious SALLE DU CONSEIL COMMUNAL Counts Egmont and Hoorn were condemned to death in 1568. The present decoration of the hall, with its rich gilding, recalling the palace of the Doges at Venice, dates from the end of the 17th century. The ceiling-painting, representing the gods in Olympus, is by *Victor Janssens*. The same artist designed the tapestry on the walls, of which the subjects are the Abdication of Charles V., the Coronation of Emp. Charles VI. at Aix-la-Chapelle, and the 'joyeuse entrée' of Philippe le Bon of Burgundy, *i.e.*, the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the people. — In the adjoining SALLE DE MAXIMILIEN is a round picture, with portraits of Maximilian and his wife Maria of Burgundy, by *Cluysenaar* (over the chimney-piece). Also a *Winged Altar-piece*, by a Belgian artist of the 15th cent., with gilded carving and paintings from the life of the Virgin (recently acquired in Italy). This room, the adjoining Anteroom, and the RECEPTION ROOM are hung with tapestry from designs by *Le Brun* and *Van der Borght*, representing the history of Clovis and Clotilde. The last-named room also contains a modern table-service by *H. Van der Stappen* (1891), and a painting of the 18th cent. (over the chimney-piece). — In the SALLE DU COLLÈGE (finished in 1895) the Provisional Government of 1830 held its sittings, an event commemorated by the bust of Ch. Rogier on the chimney-piece and by a tablet. Two pieces of tapestry here were executed in 1680 by Vanderborght, from designs by Teniers the Younger. — The following gallery is hung with lifesize portraits (all dating from the 18th cent.) of the Emperor Charles V., Philip III. of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles II. of Spain, and Philip II. in the robe of the Golden Fleece. — The SALLE D'ATTENTE contains views of old Brussels, before the vaulting over of the Senne, by *J. B. van Moer*, 1873. — The large SALLE GOTHIQUE, 195 ft. long and 81 ft. wide, recently decorated with beautiful Gothic carved oak, from designs by *Jamaer*, is reached by crossing the landing of the grand staircase (see below). The tapestry, representing the guilds in characteristic figures, was executed at Malines in 1875-81 from designs by *M. Geets*. On wooden pillars between the tapestries are bronze statues of prominent burgomasters and magistrates of Brussels in the 14th and 15th centuries. — The SALLE DES MARIAGES is lined with oaken panelling and adorned with allegorical frescoes and eight wooden statues of famous citizens of Brussels, painted in 1877-78 by the brothers *Goyers*. — The LION STAIRCASE, adjoining the Salle des Mariages, is adorned with two pictures by *Em. Wauters*: John III., Duke of Brabant, resigning to the guilds of Brussels the right of electing the burgomaster (1421), and Mary of Burgundy swearing to respect the privileges of the city of Brussels (1477). Statues by *De Groot*. — We return through the Gothic Hall to the landing of the GRAND STAIRCASE, on which are busts of the burgomasters since 1830. The ceiling and wall paintings by *Count J. de Lalaing* (1893) illustrate the civic community: 'Pro aris et focis' (successful opposition to the feudal barons) and 'Urbi et orbi' (proclamation of the laws). On the ceiling are an allegorical representation founded upon an inscription from the old Broodhuis: 'A peste, fame et bello libera nos Maria pacis' (from plague, famine, and war, deliver us, Mary of peace), and portraits of prominent burgomasters of the city as representatives of civic virtue. — At the foot of the staircase is a bronze figure of St. Michael, by *Van der Stappen*. — Tickets are given up on leaving the building (no fee).

The TOWER (key kept by the concierge; 50 c. each pers.) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best hour for the ascent is about 4 p.m.

On the *N.E. side of* the market-place, on the site of an earlier

building occupied in 1131 by Pope Innocent II. and St. Bernard, is the **Maison du Roi** or *Broodhuis* (*Halle au Pain*; Pl. D, 3), formerly the seat of the government authorities. The building was erected in 1514-25, in the transition style from the Gothic to the Renaissance, rebuilt according to the original plan and fitted up for the municipal authorities in 1876-95. Counts Egmont and Hoorn passed the night previous to their execution here, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace.

The **Musée Communal** (*Gemeentelyk Museum*), established in 1887 on the second floor of the Maison du Roi (adm., see p. 82), contains models, plans, and views of ancient and modern buildings of Brussels, sculptures, banners, memorials of the revolution of 1830, the clothes of the Mannikin (see below), Brussels china and fayence, artistic objects in metal (among them an embossed silver-gilt plaque showing Adam and Eve in Paradise), rare prints, a facsimile of the celebrated Record of Cortenberg (1372; original in the archives), coins and medals, and some paintings mainly of the Netherlands school. The last include portraits by *Sir A. More* (?), *Holbein the Younger* (?), *H. Goltzius* (?), *Mierevelt*, and *Th. de Keyser* (not F. Bol); still-life pieces by *Jan Fyt*, **Fr. Snyders*, *De Heem*, and *A. van Beyeren*; and landscapes by *N. Berchem*, *J. Siberechts*, and others.

The ***Guild Houses** in the Grand' Place date mainly from the period after the bombardment by the French under Villeroi in 1695, and they have recently been carefully restored. On the S. side, to the left of the Hôtel de Ville, are the old hall of the *Guild of Butchers* (1720), indicated by a swan, and the **Hôtel des Brasseurs* (1752), bearing on its gable an equestrian statue of Duke Charles of Lorraine (p. 83), executed in 1854 by *Jaquet*. On the W. side is the *Maison de la Louve*, or *Hall of the Archers* (1691 ?), which derives its name from a group representing Romulus and Remus with the she-wolf; on the gable is a gilded phœnix. To the left of the Louve is the *Hall of the Skippers* (1697), known as the '*Frégate*', the gable of which resembles the stern of a large vessel, with four protruding cannon; farther to the left, the *Hall of the Mercers* ('*de Vos*'), dating from 1699. To the right of the Louve is the **Hall of the Carpenters* (1697; '*le Sac*'), richly adorned with gilding, and farther to the right is the *Hall of the Printers* ('*la Brouette*'). On the N. side are the *Taupe*, or *Hall of the Tailors* (1697) and the *Pigeon*, or *Hall of the Painters*.

The extensive building occupying almost the entire S.E. side of the square was formerly the public *Weigh House*. Adjacent to the left, is a house called '*La Balance*', built in 1698.

At the back of the Hôtel de Ville, about 200 yds. to the S.W., at the corner of the Rue du Chêne and the Rue de l'Etuve, stands a diminutive figure, one of the curiosities of Brussels, known as the **Mannikin Fountain** (Pl. M, P.; C, 4), cast in bronze after *Duquesnoy's* model in 1619. He is a great favourite with the lower classes, and is invariably attired in gala-costume on all great occasions. When Louis XV. took the city in 1747, the mannikin wore the white cockade, in 1789 he was decked in the colours of the Brabant Revolution, under the French régime he adopted the tricolour, next the Orange colours, and in 1830 the blouse of the Revolutionists. *Louis XV.*, indeed, is said to have invested him with the cross of St. Louis. The figure is not without considerable artistic excellence.

In the Rue du Marché aux Herbes, near the N.E. corner of the Grande Place, is the entrance to the **Passage** or **Galeries St. Hubert** (Pl. D, 3), constructed from a plan by *Cluysenaar* in 1847, a spacious and attractive arcade with tempting shops (234 yds. in length, 26 ft. in width, and 59 ft. in height). It connects the Marché aux Herbes with the Rue des Bouchers (*Galerie de la Reine*), and farther on with the Rue de l'Ecuyer (*Galerie du Roi*, with the *Passage des Princes* diverging on one side). The sculptural decorations are by *Jaquet*. The arcade is crowded at all hours of the day. Cafés, shops, and theatre, see pp. 77, 78, 81.

The busy Rue de l'Ecuyer descends to the left from the Passage St. Hubert to the Place de la Monnaie (Pl. D, 3), in which rises the royal **Théâtre de la Monnaie**, with a colonnade of eight Ionic columns, erected by the Parisian architect *Damesme* in 1817. The bas-relief in the tympanum, executed by *Simonis* in 1854, represents the Harmony of Human Passions. The interior, which was remodelled after a fire in 1855, is decorated in the Louis XIV. style and can contain 1600 spectators. The ceiling-paintings were executed by Nolot, Rube, and Mazerolles, all of Paris, from designs by the Belgian artists Hendrickx, Verheyden, Hamman, and Wauters. — Opposite the theatre is the **Post and Telegraph Office** (Pl. D, 2, 3), erected in 1885-92 from designs by *De Curte*. The various rooms for the public postal business are in the centre of the groundfloor; to the right are the telegraph and telephone offices.

From the Place de la Monnaie the Rue des Fripiers leads to the S. to the Marché aux Poulets (p. 110) and the Exchange (p. 116), while the Rue de l'Evêque and the Rue Fossé-aux-Loups run to the W. to the Boulevard Anspach and the Place de Brouckère (p. 115). The busy Rue Neuve (Pl. D, 2), one of the chief arteries of Brussels, leads towards the N. in a straight direction to the Station du Nord. In this street, to the right, is the *Galerie du Commerce* (Pl. D, 2), a glass arcade, similar to the Galeries St. Hubert (see above); to the left is the *Passage du Nord*, leading to the Boul. du Nord (p. 115) and containing a hall for theatrical performances.

Turning to the left at the end of the Galerie du Commerce, or following the Rue Neuve and then the Rue St. Michel to the right, we reach the *Place des Martyrs*, laid out in 1775 by *Fisco* and formerly called Place St. Michel. In the centre of this rises the **Martyrs' Monument** (Pl. D, 2), by *W. Geefs*, erected in 1838 to the memory of the Belgians who fell in 1830, while fighting against the Dutch (see p. 86). It includes a statue of liberated Belgium, several reliefs in marble, and tablets recording the names of the 'martyrs', 445 in number. At the sides are two smaller monuments: to the N. a bust of *Jenneval*, author of the 'Brabançonne', the Belgian national anthem; to the S. an obelisk with a medallion of *Count Fréd. de Merode* (p. 89), by P. Dubois and H. van de Velde.

About 150 yds. above the Galeries St. Hubert (p. 113), in the Rue de la Madeleine, and also in the Rue Duquesnoy and Rue St. Jean, are entrances to the *Marché de la Madeleine* (Pl. D, 4), an extensive market for fruit, vegetables, and poultry, erected by *Cluysenaar* in 1848. Owing to the different levels of the above-named streets the market has two stories. — The adjacent *Galerie Bortier* contains numerous shops of dealers in second-hand books.

Between the Rue de la Madeleine and the Montagne de la Cour, the Rue de l'Empereur (see below) diverges to the S.W., the Rue Cantersteen to the N.E. The latter (called farther on the Rue de l'Impératrice) leads to the **University** (Pl. D, 4), established in the old palace of Cardinal Granvella (p. xix). It was founded by the leaders of the liberal party in 1834, as a rival of the Roman Catholic University of Louvain (p. 219), and comprises faculties of philosophy, the exact sciences, jurisprudence, and medicine. The *Ecole Polytechnique*, founded in 1873, embraces six departments: mining, metallurgy, practical chemistry, civil and mechanical engineering, and architecture. The number of students is upwards of 1600. The court is adorned with a *Statue of Verhaegen* (d. 1862), one of the founders, by W. Geefs.

The S. wing of the university abuts on the Rue des Sols, the S. side of which, as far as the Rue Coudenberg (p. 110), is now being rebuilt. In the *Rue Terarken* (Pl. E, 4), which continues the Rue des Sols to the E., is the Gothic *Ravenstein Mansion*, erected about the middle of the 15th cent. for Count Adolph of Cleves and since 1900 the property of the town of Brussels; it should be noticed as one of the few remaining antique private buildings in Brussels (pp. 84, 85). The interior (restored in 1893) is now occupied by the *Société Générale d'Archéologie* and other societies. The entrance is near the top of the Rue Ravenstein (Pl. D, 4), a street with steps, ascending to the Rue Coudenberg and the Montagne de la Cour.

The above-mentioned Rue de l'Empereur (Keyzerstraat) leads to the Place de la Justice (Pl. D, 4), with the marble statue of *Alex. Gendebien* (1789-1869), a member of the Provisional Government of 1850.

Thence the Rue d'Or and Rue Steenpoort lead to the S.W. to the Place de la Chapelle (Pl. C, D, 4), in which, on the right, rises the Gothic church of —

Notre Dame de la Chapelle, begun in 1216 on the site of an earlier chapel. The choir and transept date from the middle of the 13th cent., the nave was completed in 1483, and the W. tower at the end of the 17th century.

Interior (concierge, Rue des Ursulines 22). To the left of the main entrance is a marble monument to *A. C. Lens* (1739-1822), the painter, on which he is styled 'régénérateur de la peinture en Belgique et parfait chrétien'. — In the Aisles are oil-paintings (14 Stations of the Cross) by *J. B. van Eycken* (1844-46). In the 2nd Chapel of the S. aisle: *G. de Crayer*, *Christ appearing to Mary Magdalen*. 4th Chap. Tomb of the painter *P. Brueghel the Elder* (d. 1569). The stained glass in the 6th and 5th chapels, with scenes from the life of the Virgin, is by J. van der Poorten (1867). The three adjoining pillars bear the remains of frescoes of the 15th cent. (saints). — The Choir has been decorated with fine polychrome paintings by *Charle-Albert*. The somewhat incongruous high-altar super-

sedes one executed from designs by *Rubens*. — In the Chapelle de la Sainte-Croix, to the S. of the choir, are modern frescoes by *Van Eycken*. In the N. chapel of the choir: Landscapes by *J. d'Arthois* and *Achtschellinck*. Near the altar: *De Crayer*, San Carlo Borromeo administering the Holy Communion to the plague-stricken; *Van Thulden*, Intercession for souls in Purgatory. Monument of the Spinola family by *Plumiers* (d. 1721). On a pillar is a monument to *Duke Ch. Alex. de Croy* (d. 1624). A tablet of black marble at the back of the pillar, put up in 1834, bears a long Latin inscription to the memory of *Frans Anneessens*, a citizen of Brussels, and a magistrate of the Quarter of St. Nicholas, who was executed in the Grand Marché in 1719 for presuming to defend the privileges of the city and guilds against the encroachments of the Austrian governor. — The carving on the pulpit, by *Plumiers*, represents Elijah in the wilderness, and is simpler and in better taste than that of the pulpit in the cathedral. — The *Sacristy* contains the rich treasure of the church.

The Rue Haute, or Hoogstraat, which runs hence to the S. to the *Porte de Hal* (p. 109), and the *Rue Blaes*, which intersects the Place du Jeu de Balle (Pl. C, 5; pedlars' market), pass through a busy Flemish quarter. — The *Rue Joseph Stevens*, a new street to the E. of the church, ends at the Place du Grand Sablon (*Groote Zaavelplaats*; Pl. D, 4, 5), in the centre of which is an insignificant fountain-monument erected by the Marquis of Aylesbury in 1751, in recognition of the hospitality accorded to him at Brussels. The *Maison du Peuple*, in the Rue Joseph Stevens, is a Socialistic warehouse opened in 1899. Hence to the Square du Petit Sablon, see p. 90.

e. The Inner Boulevards and Western Part of the Lower Town.

An entirely modern feature in the lower part of the city is formed by the ***Inner Boulevards** (Pl. B, C, D, 2-5; tramways, see pp. 79, 80), which lie to the W. of the Rue Neuve and the Place de la Monnaie, and extend from the Boulevard du Midi (near the Station du Midi) to the Boulevard d'Anvers and Boulevard du Jardin Botanique (near the Station du Nord), partly built over the Senne, and intersecting the whole town. The construction of the street, and the covering in of the bed of the Senne for a distance of $1^1/_3$ M., were carried out by an English company in 1867-71. The names of the boulevards are *Boulevard du Nord*, *Boulevard de la Senne*, *Boulevard Anspach*, and *Boulevard du Hainaut*. The variety of the handsome buildings with which they are flanked is in great measure owing to an offer by the municipal authorities of premiums for the twenty finest façades.

The Boulevard du Nord (Pl. D, 2) and the *Boulevard de la Senne* (Pl. D, 2) meet at the large Place de Brouckère (Pl. D, 2), where a large fountain was erected in 1897 in memory of the *Burgomaster Anspach* (d. 1879), one of the chief promoters of the boulevards. The tall and narrow house, to the left, Boulevard du Nord 1, by the Passage du Nord (p. 113), built by *Beyaert* in 1874, received the first prize in the above-named competition. A few paces farther on is the large *Hôtel* and Café Métropole (p. 76). — No. 17 in the

Rue des Augustins (Pl. D, 2), to the W., is the MUSÉE COMMERCIAL DE L'ETAT, or *Ryks-Handels-Museum*, instituted in 1880 for the encouragement of Belgian commerce, containing a library with reading-room, collections of foreign manufactures, and an office for information (adm., see p. 82).

The S. continuation of the two boulevards just mentioned is formed by the BOULEVARD ANSPACH (Pl. C, D, 3), with tempting shops and several large cafés and 'tavernes', one of the centres of public life in Brussels and generally crowded in the evening.

In the centre of the Boulevard Anspach, between it and the Rue du Midi, rises the ***Exchange** (*Bourse de Commerce;* Pl. C, 3), an imposing edifice in the Louis XIV. style, built in 1874 from designs by *L. Suys jr.* Its exterior shows an almost excessive richness of ornamentation, but has been sadly disfigured by the application of a coat of paint, necessitated by the friable nature of the stone. The principal façade is embellished with a Corinthian colonnade, to which a broad flight of steps ascends. On each side is an allegorical group by *J. Jaquet*. The reliefs in the tympanum, also by Jaquet, represent Belgium with Commerce and Industry. The two stories of the building are connected by means of Corinthian pilasters and columns. Around the building, above the cornice, runs an attic story, embellished with dwarfed Ionic columns. The effect is materially enhanced by means of numerous sculptures. The principal hall, unlike that of most buildings of the kind, is cruciform (140 ft. by 120 ft.), and covered with a low dome (about 150 ft. high) in the centre, borne by twenty-eight columns. Two marble staircases ascend to the gallery, which affords a survey of the principal hall, and to the other apartments on the upper floor. The building, the cost of which amounted to 4 million francs, is already quite insufficient for its purposes (there are upwards of 850 'agents de change'), and part of its business has been transferred to the Marché de la Madeleine (p. 114). The space reserved for visitors is very small, and it is often difficult to get in during business-hours (12-3).

A little to the W. of the Exchange, in the Place St. Géry (Pl. C, 3), is a *Market*, in the Flemish style. It contains a Renaissance fountain from the Abbey of Grimbergen (p. 124).

In the BOULEVARD DU HAINAUT, to the right, is the Place Anneessens (Pl. C, 4), with the monument of the civic hero *Frans Anneessens* (p. 115), by Vinçotte, erected in 1889. Behind is a *School* in the Flemish style, by *Janlet*. — The Rue de Tournai, diverging here to the S.E., leads to the *Place Rouppe* (Pl. C, 4), in which a monumental fountain, by Fraikin, commemorates Burgomaster Rouppe (d. 1838). A little to the N.E., in the Rue du Midi, is the *Académie Royale des Beaux-Arts* (Pl. C, 4), the director of which is C. van der Stappen, the sculptor. — The Boulevard du Hainaut ends on the S. at the Boulevard du Midi (p. 117).

In the W. PART OF THE LOWER TOWN, at the end of the Rue

Grétry and near the Boulevard Anspach, are the *Halles Centrales* (Pl. C, 3), a covered provision-market erected in 1874. The N. wing, after a fire in 1894, was converted into the *Palais d'Eté* (p. 81).

Beyond the Halles rises the *Church of St. Catharine* (Pl. 15; C, 2), designed by *Poelaert* (p. 92), in a mixture of the Romanesque and Renaissance styles. It contains paintings by De Crayer and Vænius, an Assumption ascribed to Rubens, and other works from the old church which stood on the same spot and of which the tower to the S. of the present façade is a relic. — The *Tour Noire* (Pl. T N; C, 2), to the E. of the choir, and near the Rue de Laeken, is a fragment of the old town fortifications; it was restored in 1895 (adm. 10-4; 25 c.). — To the N. of the church is the *Fish Market* (Pl. C, 2). The baskets of fish arriving fresh from the sea are sold here by auction to retail-dealers (comp. pp. 13, 14). The auctioneer uses a curious mixture of French and Flemish, the tens being named in French and all intermediate numbers in Flemish. — In the new *Grain Market* (Pl. C, 2) is a marble statue of the naturalist *J. B. van Helmont* (1577-1644), by G. van der Linden (1889).

To the W. of the above-mentioned Rue de Laeken lies the ***Eglise du Béguinage** (Pl. C, 2), erected in 1657-76 in the baroque style by *L. Faid'herbe* (?), on the site of a previous Romanesque church. It has an imposing façade and a pentagonal tower behind the choir-apse. In the spacious interior are a colossal statue of John the Baptist by *Puyenbroek* and paintings by *Otho Vaenius*, *De Crayer*, *Van Loon*, and others. — To the left, at the N. end of the Rue de Laeken, near the Boulevard d'Anvers (see below), rises the Flemish Theatre (Pl. D, 1), built by *J. Baes*, with iron fire-escape galleries all round it, and a handsome foyer in the Flemish style.

The **Lower Boulevards** (Pl. C, B, 1-6; tramways, see pp. 79, 80), on the W. side of the old town, cannot vie with the fashionable upper boulevards (p. 107). The Boulevard d'Anvers (Pl. C, 1), the N.W. continuation of the Boulevard du Jardin Botanique, ends at the *Bassin du Commerce*, which is connected with the Rupel (p. 74) and the Scheldt by the Willebroeck Canal, excavated in 1550-61, and with the Sambre at Charleroi by another canal, 47 M. long, constructed in 1832. — Beyond the Pont Léopold, at the beginning of the Boulevard de l'Entrepôt, lies the *Entrepôt Royal* (Pl. C, 1), with bonded warehouses and customs offices. Farther on is the tasteful *Caserne du Petit-Château*, in the Tudor style. — To the S. are the *Abattoirs* (slaughter-houses; Pl. B, 3), built in 1840, in the boulevard of the same name.

To the left in the Boulevard du Midi (Pl. B, 4-6), or Zuidlaan, stands the *Ecole Vétérinaire* (Pl. B, 5). Farther on, opposite the Gare du Midi (p. 75), the Boulevard du Hainaut (p. 116) and the wide Avenue du Midi, or Zuiderdreef, diverge to the left. Between them rises the vast *Palais du Midi*, mainly intended for industrial purposes.

At the S. end of this boulevard, near the Porte de Hal (p. 109), is the *Cité Fontainas* (Pl. B, 6), an asylum for aged teachers of both sexes. Opposite, on the left, near the Rue Blaes (p. 115), stands the *Blind Asylum & Orphanage* (Pl. C, 6), a brick building with a clock-tower, designed by Cluysenaar (1858).

f. The Suburbs and the New Quarters to the East.

In the Rue Royale, opposite the Botanic Garden (p. 108), in the N. suburb of *St. Josse ten Noode*, is the *Jesuit Church* (Pl. F, 2), built by Parot in the early-Gothic style. — At the N. end of the Rue Royale rises the church of Ste. Marie de Schaerbeek (Pl. F, 1), an octagonal edifice with a dome, built in 1844 from plans by *Van Overstraeten*. In the Place Colignon, to the N., is the *Maison Communale* of Schaerbeek, in the Flemish style, from designs by Van Ysendyck.

To the E. of the Boulevard du Régent (p. 108), and to the S.E. of St. Josse ten Noode, lies the modern and handsome, but somewhat monotonous **Quartier Léopold**, largely inhabited by foreigners. Here rises the church of *St. Joseph* (Pl. F, 4), a Renaissance building of 1849, by the elder *Suys*. The façade and conspicuous towers are constructed of blue limestone. The altar-piece is a Flight into Egypt by *Wiertz*. In the square in front of the church is a statue of *Frère-Orban* (1812-95), the statesman, by Samuel (1900).

From the N.E. corner of the Park (p. 86) the wide Rue de la Loi (Pl. F, G, 4; tramway, p. 80) leads in 20 min. to the *Rond Point*, a circular space with gardens, and thence to the *Parc du Cinquantenaire*, 74 acres in extent (see Map, p. 124). This was the scene of the exhibitions of 1880 and 1897. Straight in front rises the —

Palais du Cinquantenaire, built in 1879 by *Bordiau*, and consisting of two rectangular edifices, which are united by means of a crescent-shaped colonnade with a lofty triumphal arch in the middle. The S. block is used at present for meetings, etc. ('Salle des Fêtes'); the N. block, to the left as we approach from the Rond Point, accommodates the —

***Musées Royaux des Arts Décoratifs et Industriels** (adm., see p. 82). This museum embraces a collection of plaster-casts and of copies of paintings, and a somewhat miscellaneous array of antiquities and works of industrial art. The latter collections are to be transferred to a more accessible building in the upper town.

We first enter the Main Hall, containing casts of ancient and modern works of art. Specially noteworthy are the reproductions of mediæval and Renaissance sculptures from Bruges, Oudenaarde, Léau, Hal, Louvain, and other Flemish towns.

Straight on is the semicircular Central Building, in the outer (left) gallery of which are plaster-casts, numerous copies of famous paintings, Th. van Thulden's original cartoons for the stained

glass windows in Ste. Gudule's (p. 89), and a number of modern cartoons by *M. Than*, *J. Swerts*, *G. Guffens*, *F. Geselschap*, *Puvis de Chavannes*, and others. At the entrance are two state-carriages, an elegant sleigh, and a litter of the 18th century.

The inner gallery, which is divided into a large main hall and five side-rooms, contains the *Musée d'Art Industriel Ancien. Catalogue for the mediæval and modern sections (50 c.).

At the beginning of the outer gallery, immediately to the left of the entrance from the main hall, are several cases with *Prehistoric Articles* found in Belgium; in front, a painted beam (16th cent.) from the ceiling of the Abbey of Herckenrode, near Hasselt. — To the right, *Egyptian Antiquities*. — The walls here and farther on are hung with valuable *Tapestry, chiefly from the looms of Brussels and Oudenaarde (15-18th cent.).

Large Room. Immediately to the right, below the Egyptian antiquities, is the main part of the **Collection of Antiquities.** First come *Roman Inscriptions*, etc. The four cabinets in front of these contain *Vases*. 1st case: several tasteful drinking-vessels, etc. 2nd case: Greek and Etruscan black vases with stamped ornamentation. 3rd case (in front): 10,052. Drinking-vessel with reliefs from the Iphigeneia of Euripides; 10,048. Small vase with a charming picture of a mother and child in the centre; several terracottas from Tanagra (10,053. Silenus and nymph; 10,059. Young woman). 4th case: Black vases with red figures; Attic lekythoi. Between these cases is an antique marble vase, with relief (labours of Hercules), of Græco-Roman workmanship. — Then, *Antique Bronzes:* weapons, implements, ornaments; also some gold and silver ornaments. *Antique Glass.* — In the wall-cases to the left are *Roman Antiquities found in Belgium*. On the right side, beside the approach to the Ravestein Museum (see below): Egyptian *Sarcophagi; Mosaics* from Carthage; Etruscan *Cists;* antique *Sarcophagus Relief* (Triumph of Pelops).

Farther on, *Frankish Antiquities*, including a tomb from Harmignies (Hainault; 6th cent.), and in the middle of the room cases with objects from Frankish tombs. — We now turn to the right and enter the —

1st Side Room, containing the smaller antiquities, presented to the Museum by *E. de Meester de Ravestein*, for fourteen years Belgian minister at the Vatican.

The *Collection of Antique Vases* begins in the case to the right of the entrance (early black Etruscan vases and Corinthian vases of the 7th cent. B.C.), and is continued in the cases in the middle of the room, which contain specimens illustrating the developed Greek ceramic art of the 5th and 4th cent. B.C. First come earlier vases with black figures on a red ground; then vases with red figures on a black ground. The last case by the (E.) end-wall next the exit contains vases from Lower Italy, dating from the period of decadence (4th-2nd cent. B.C.), extravagant in form and decoration.

The table-cases between the cabinets of vases contain various antiquities. To the right of the entrance, beside the Etruscan vases and a cabinet of Egyptian antiquities (right end-wall), are *Bronze Mirrors*, most of which are Etruscan with long handles and engraved figures; round mirror-cases, with figures in relief; small flat leaden *Votive Figures; Bronze Implements:* surgical instruments, knives, spoons, keys; *Ornaments* (1478. Etruscan head-ornament of fine gold plates, from a tomb); antique Roman *Glass Paste* of fine colour, glass vessels, beads. Roman *Coins* of the Republican era, arranged according to families. — *Terracotta Lamps* (mostly Roman). Engraved *Gems* and *Glass Paste*.

The cases along the window-wall contain Small Bronzes: tripods, lamps, *candelabra*, *boxes*, weapons, helmets, masks, weights, etc.; also *numerous small bronze figures* (the best in Cases 8 and 10). — Case 11 *and the case opposite* contain terracottas from Italy and Greece, many of *them from Tanagra: masks* and heads; reliefs from burial-urns; vessels *from Lower Italy in the shape of animals' heads*, etc.; 486. Terracotta doll

found at Viterbo. — The case in the last window-recess contains objects in iron, bronze, terracotta, glass, stone, etc., mostly discovered in Belgium. — The desk-cases at the end of the room contain a valuable collection of specimens of marble. — We return to the —

LARGE ROOM. Next to the Frankish antiquities (p. 119) comes the Mediæval and Modern Section. Tables with seals and impressions; ancient weights and measures.

Two cases with *Ivory Carvings*. To the left (Cab. 42): Reliquary shaped like a Romanesque church (from the Rhine; 12th cent.); elephant's tusk with Romanesque gold mounting (German, 12th cent.); large diptych (8th cent.); two figures of the Madonna (French, ca. 1300); Romanesque and Gothic book-covers (11-15th cent.); combs. To the right (Cab. 43): Goblets with very fine Renaissance reliefs; goblet with relief of the birth of Venus (Dutch, 17th cent.); high-relief of the Graces, in the style of *Gerard van Opstal* (17th cent.); portrait of 'Juana de Fernestan' (16th cent). — Among the *Tapestries* is (to the right) a celebrated Brussels specimen (early 16th cent.), with the Descent from the Cross, Entombment, and Christ in Purgatory.

Three cabinets with *Ecclesiastical Articles*. In the middle (Cab. 44): *Head of Pope St. Alexander (d. 1117), in silver, from Stavelot (ca. 1145). — *Small portable altar from Stavelot, with figures and reliefs in enamel (12th cent.). — To the right (Cab. 45): Romanesque and Gothic reliquaries (12-14th cent.). — To the left (Cab. 46): Processional crosses, enamelled and set with jewels (12-16th cent.); Cross in rock-crystal with ivory figures (German, 17th cent.); cups; monstrances. — Cabinet 48 contains valuable *Watches & Appendages* of the 13-18th cent.; Cab. 49. Watch-cocks (16-19th cent.). — The following large case (No. 47) contains *Goldsmith's Work:* Limoges enamel (13-14th cent.); bishop's crosier (18th cent.); large flat dishes with beaten reliefs (17th cent.); goblets; ostrich-eggs in a costly setting (16-17th cent.); crown with gems (14th cent.); insignia of the presidents of a guild. In the wall-cases to the left: articles in wrought iron; tin dishes and vessels of German, French, and Belgian workmanship; mediæval aquamanilia and other bronzes; censers; bells; leather-work. Carvings in wood and alabaster.

In the middle of the room: Three *Gothic Choir Desks*, in metal (15th cent.); *Romanesque Font*, cast in bronze (1149), with noteworthy figures in high relief, from the church of St. Germain, at Tirlemont; four stone *Fonts* in the Romanesque style (12th cent.) and one in the Gothic style (15th cent.). — By the left wall: Gothic **Altar* in carved wood, with the Martyrdom of St. George, by *Jan Borman* of Brussels (1493); beneath, Antependium, with stamped gilt ornamentation (Brabant, 16th cent.). To the right and left, two large brasses, with engraved figures (14th and 16th cent.). — Opposite, at the entrance to the second side-room (see below): two *Easter Candelabra* (12th and 13th cent.).

In the centre of the room (Cab. 61): *Fayence* from Spain (Moorish); Italian majolica from Deruta, Casteldurante, Gubbio (No. 4269 by Giorgio Andreoli), Urbino (No. 9178 by Fr. Xanto), Faenza, etc.; French fayence (Palissy ware). — Three table-cases (73-75) and the wall-cabinet to the left contain *Chinese Porcelain and Lacquer* (18th cent.), some made to order for European princes. Cab. 69 and 70: *Dutch Fayence* of the 17th cent.: *Dutch Porcelain* of the 18th cent. (Delft, Brussels, Tournai, Andenne, Liège); on a stand: large vase with floral garlands (18th cent.). Cab. 72. *Dresden and Frankenthal Porcelain.* — On the left wall: *Relief in Terracotta*, Virgin with saints, in the style of the Della Robbia; fayence plaques; votive reliefs. — Opposite, on the right side of the room, is a Gothic *Altar* in carved wood, painted and gilded, with scenes from the life of Christ (Antwerp school, 16th cent.); small Flemish *Private Altar* of 1535.

Four cabinets (65-68) with *Rhenish Stoneware;* three cabinets (77-79) with *German and Venetian Glass.* — To the right, fine marble bust of Justus *Lipsius (p. 219).*

Twelve cabinets with Brussels and other Lace and Embroidery; Ecclesiastical *Vestments; Rococo Costumes.* — On the left wall: German Altar Cloth *from an altar of the Virgin*, embroidered in gold and silver on a red ground (15th cent.); late-Gothic Altar from the Abbey of Liessies in France.

with carving of the martyrdoms of SS. Leodegar and Barbara (1530); brass of W. de Goux (1555). At the end of the hall: painted and stamped tiles of the 16-17th cent.; Dutch wall-tiles, with pictures; chests and caskets; altars in carved wood (15-17th cent.). — The steps to the right lead to the fifth side-room (see below). — We return to the first section of the Large Room and ascend the steps to the left to the —

2ND SIDE ROOM. *Ecclesiastical Antiquities* of the Mediæval and Renaissance periods: carved altar (16th cent.), from the former Abbey of Maegdendaele, with remains of painting; Gothic oak pulpit, with the four Evangelists (15th cent.); to the right (window-wall), Gothic oak confessional (16th cent.); to the right of the last, domestic altar with ivory figures (17th cent.); to the left, small Spanish altar-piece of the early 16th cent.; by the exit, above, Carved Gothic oak singing-gallery, with figures of the Apostles, from Vianen (15th cent.). Then, carved cabinets, sculptures in wood and stone (15-16th cent.), fine stained glass (14-16th cent.), and four table-cases with locks, keys, knockers, weights, measures, etc.

3RD SIDE ROOM. To the left, Carved and painted Gothic cradle, made for Maximilian I. and said to be the cradle of Charles V. To the right, Carved altar-piece (15th cent.); cabinets of the 16th century. In the middle of the room, a table with artistic French locksmiths' work (15-16th cent.).

4TH SIDE ROOM. Large Flemish marble chimney-piece, with carved, inlaid, and painted wooden over-mantel (17th cent.); furniture and bed of the 17th century. In the middle of the room, three table-cases with Limoges enamel (16th cent.), etc. To the left of the exit, carved-wood ornaments for a picture-frame (17th cent.); cabinet with 18th cent. snuff-boxes.

5TH SIDE ROOM. Furniture of the 18th cent.; spinning-wheels; Swiss stove (1680).

The **Musée Scolaire National** (admission, see p. 82) is a considerable collection of educational appliances, of Belgian and foreign origin. The 1st Room shows the development of Frœbel's system; the following two rooms contain appliances for use in primary and normal schools (Ecoles Primaires and Ecoles Normales).

In front of the Palais du Cinquantenaire, in the N.W. corner of the park, is a *Panorama of Cairo*, painted by E. Wauters; in a side-room is a large picture by the same artist representing the arrival of John Sobieski, King of Poland, to raise the siege of Vienna by the Turks (adm., see p. 82). — An adjoining building contains a colossal relief by *J. Lambeaux*, illustrating 'Human Passions' (1900); the two groups of wrestlers at the entrance are also by Lambeaux.

Behind the Parc du Cinquantenaire begins the new Avenue de Tervueren (p. 125). — From the Rond-Point (p. 118) the Rue de Comines and the Rue Juste-Lipse lead to the S.W. to the Rue Belliard and the Parc Léopold (see below).

On the border between the Quartier Léopold (p. 118) and the S.E. suburb of *Ixelles* (Flem. *Elsene*) runs the Rue de Luxembourg, leading from the Boulevard du Régent (p. 108) to the Place de Luxembourg (Pl. F, 5; tramway No. 7, p. 79), the open space in front of the *Station du Quartier Léopold*. A *Statue of John Cockerill* (d. 1840), the founder of the iron-works of *Seraing* (p. 233), by A. Cattier, was erected here in 1872. The lofty limestone pedestal is surrounded by figures of four iron-workers.

On the E. side of the station lies the **Parc Léopold** (Pl. G, 5; entrance *Rue Belliard*; tramway No. 6, see p. 79), formerly laid out as

a zoological garden, with picturesque clumps of trees and a pond; military concerts frequently on summer-evenings. In the N. part of the park are a *Physiological Institution* ('Institut Solvay'), opened in 1894, and a *Bacteriological Institute*. On the E. side is the *Anatomie*. On the elevated S. side rises the **Musée d'Histoire Naturelle** (Pl. G, 5; entr. from the Park and the Rue Vautier), opened in 1891. Adm., see p. 82.

On the GROUND FLOOR is the collection of *Mammalia and Birds*, containing stuffed specimens and skeletons, including a collection of whales. Here are also several skeletons, 25 ft. high, of the **Iguanodon (I. Bernissartensis* and *I. Mantelli)*, the largest representative of the fossil Saurian family of reptiles. These were found, along with eighteen similar skeletons, in the coal-measures of Bernissart (p. 6) in Hainault, and are the first perfect skeletons discovered of this gigantic lizard. Adjacent are fossil crocodiles. In the 'Salle des Cavernes', in the N.W. corner of the groundfloor, are the rich collections of bone-relics and objects of the stone age discovered in the caves on the Lesse (p. 209).

On the FIRST FLOOR are the collections of *Fishes and Reptiles* and of *Fossil Vertebrata* (chalk-formation, tertiary and quaternary epochs). The latter, which is especially rich and of great scientific importance, includes (besides the Iguanodon, see above) fairly perfect skeletons of the *Mosasaurus, *Hainosaurus, Prognathosaurus, Plioplatecarpus, various fossil crocodiles, tortoises, sharks, whales, seals (halitherium and miosire), primæval elephant (Elephas antiquus), Mammoth (found in 1860 at Lierre), Irish elk (Cervus megaceros), Rhinoceros Tichorhinus, etc. The trunk of a species of yew, from the chalk-formation, is also exhibited here, covered with various kinds of shells; also an Ichthyosaurus, found near Arlon (p. 212). — On the SECOND FLOOR are the collections of *Articulata*, *Mollusca*, and *Radiata*, *Fossil Plants*, and *Minerals*.

On the W. side of the park (Rue Wiertz, at the back of the station) is the large *Etablissement d'Horticulture Coloniale* (Director, M. Linden), opened in 1889. — No. 62 in the Rue Vautier, diverging from the Rue Wiertz to the E., is the —

***Musée Wiertz** (Pl. G, 5; entrance by an iron gate opposite the Natural History Museum), formerly the country-residence and studio of the highly-gifted but eccentric painter *Anton Joseph Wiertz* (1806-65), after whose death it was purchased by government (adm., see p. 82). Catalogue, with a sketch of the artist's life, $^1/_2$ fr.

MAIN ROOM. Large pictures: 1. Contest for the body of Patroclus, 1836; 3. Homeric battle; 4. One of the great of the earth (Polyphemus devouring the companions of Ulysses), painted in 1860; 8. Contest of good with evil, 1842; 14. The beacon of Golgotha; 16. The triumph of Christ, 1848. The following are smaller works: 5. Forge of Vulcan; 11. Education of the Virgin; 15. Entombment, with the Angel of Evil and the Fall on the wings; 21. Hunger, Madness, and Crime (painted to press the claims of orphanages); 22. The suicide; 23. Vision of a beheaded man (a protest against capital punishment); 24. Orphans, with the inscription 'Appel à la bienfaisance'; 25. The Lion of Waterloo; 26. Courage of a Belgian lady; 28. Napoleon in the infernal regions (to illustrate the horrors of war); 36. The young witch; 37. The rosebud; 52. The last cannon (1855); 73. Portrait of his mother; 76. Portrait of the painter; 95. Concierge. In the corners of the room are wooden screens, through peep-holes in which paintings hung behind them are seen. The effect is curiously realistic. The three marble groups in the middle of the room, representing the development of the human race, are also by Wiertz.

The two ANTEROOMS contain studies, sketches, two portraits of the painter, and his death-mask.

A monument to *Wierlz* was erected in 1881 in the PLACE DE LA COURONNE (Pl. F, G, 6; electric tramway No. 3, p. 80), with a bronze group by J. Jaquet. — In the Rue van Volxem, a little to the S.W., is the small *Musée Communal* (Pl. F, 6) of Ixelles. — In the Rue de la Vanne, in the S. part of this suburb, between the Place Communale (Pl. E, F, 6; omnibus No. 1, p. 79) and the Avenue Louise (p. 124), lies the *Reservoir of the Brussels Water Works*. — In Bas-Ixelles, near the Place Ste. Croix (electric tramways Nos. 3 & 4), are the church of *Ste. Croix* and two pretty ponds. Farther on, near the Bois de la Cambre (p. 124), is the former *Abbey de la Cambre de Notre Dame*, now a military school and cartographical institute (open 1-3).

At No. 14, Rue de Neufchatel, at the corner of the Rue St. Bernard, in the S. suburb of *St. Gilles*, is the new *Musée Cavens* (adm. on Sun. & Thurs., 1-4, 1 fr., at other times 2 fr.), a collection of about 500 old paintings, mostly copies, though ascribed to high-sounding names. — In the Rue de l'Hôtel des Monnaies (Pl. C, 6), diverging to the S.W. from the Boulevard de Waterloo (p. 109), is the *Mint*, completed in 1879.

g. Environs of Brussels: Laeken, Bois de la Cambre, Tervueren.

At the W. end of the Boulevard d'Anvers (p. 115) begins the ALLÉE VERTE (Pl. C, 1; Flem. *Groene Dreef*), a double avenue of limes planted in 1707, and extending along the bank of the *Willebroeck Canal* to Laeken. This avenue was formerly the most fashionable promenade at Brussels, but is now deserted.

For a rapid visit to Laeken the best plan is to take the railway from the Station du Nord or (still better) the Grimbergen steam-tramway (No. 1, p. 80). The *Gros-Tilleul* station of the latter lies a few min. to the N. of the Leopold Monument, whence visitors walk to (1 M.) the church, near the terminus of the horse-tramway (No. 1, p. 79).

Laeken (*Hôtel-Restaurant de l'Acacia*, Drève Ste. Anne 70, with garden, well spoken of), the N.W. suburb of Brussels, with 27,800 inhab., is the usual residence of the royal family. The Avenue de la Reine (or Koninginnelaan), the continuation of the Allée Verte, ends opposite the CHURCH OF ST. MARY, designed by *Poelaert*. The exterior is still unfinished, especially as regards its destined Gothic ornamentation, but the interior is finely proportioned. The place of the choir is occupied by an octagon, forming the royal burial-vault, and containing the remains of Leopold I. (d. 1865) and Queen Louise (d. 1850), the Crown Prince of Belgium (d. 1869), and Prince Baldwin of Flanders (d. 1891).

The CEMETERY *of* Laeken, to the left behind the church, is the *fashionable cemetery of* Brussels, and contains a number of handsome monuments. A small chapel here contains the tomb of the

singer *Malibran* (d. 1836), adorned with a statue in marble by *Geefs*. The curious *Galeries Funéraires* in the S. part of the cemetery, resembling catacombs, have been constructed since 1877.

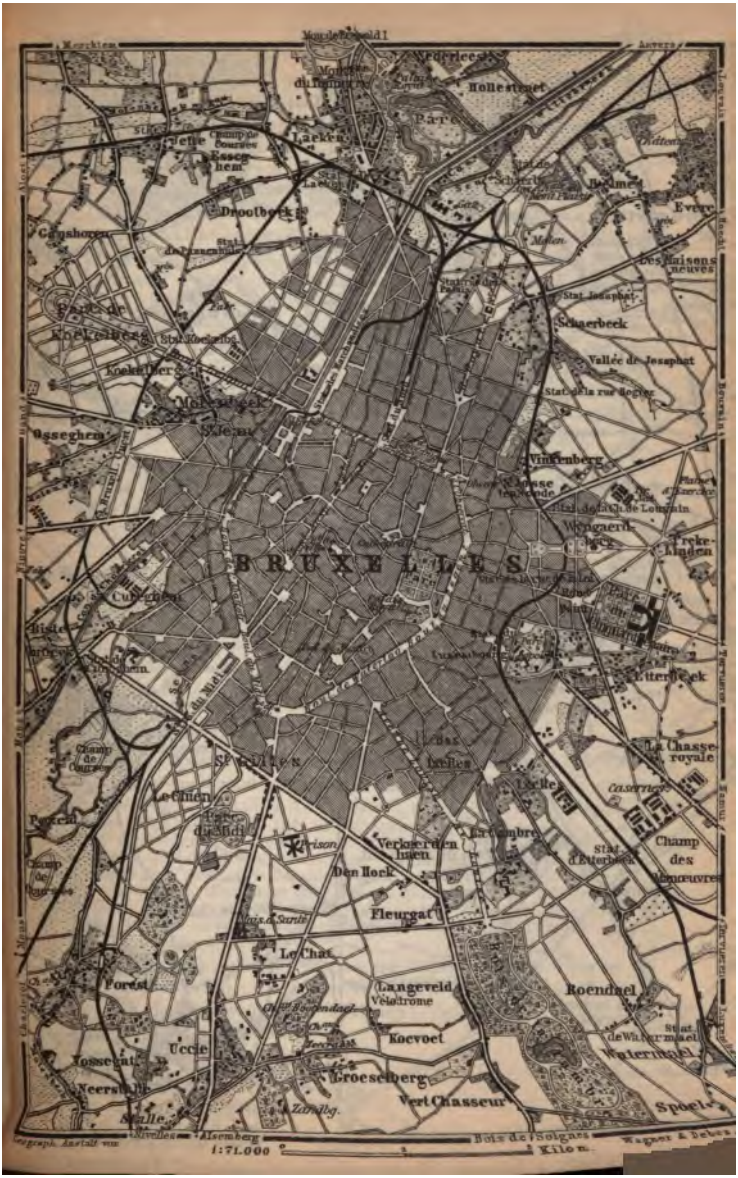
The Avenue du Parc Royal and the Drève Ste. Anne, running N. from the church and skirting the royal garden and park (closed; see below), ascend to the (25 min.) *Montagne du Tonnerre* (197 ft.), an eminence crowned with the MONUMENT OF LEOPOLD I., erected in 1880. The statue of the king, by *W. Geefs*, is surmounted by a lofty Gothic canopy resting on massive round pillars, somewhat in the style of the Albert Memorial in London. A winding stair (open in summer till 7 p.m.) ascends to the base of the spire, whence a fine view (evening-light best) is obtained of Laeken and of Brussels, with the conspicuous dome of the Palais de Justice and the church of Ste. Marie at Schaerbeek.

To the S.E. of the monument, on the right of and visible from the road to it, rises the ROYAL CHÂTEAU, erected by Duke Albert of Saxe-Teschen when Austrian stadtholder of the Netherlands in 1782-84. In 1802-14 it was in the possession of Napoleon I., who dated here his declaration of war against Russia in 1812. In 1815 the château became the property of the Crown. Leopold I. died here on 16th Dec., 1865. On New Year's Day, 1890, a great part of the château was destroyed by fire, and among the many objects of art which perished in the flames were Napoleon's library, valuable tapestries, and paintings by Van Dyck. The château, which has been rebuilt, contains valuable paintings by *Rubens*, *Van Dyck*, *Hobbema*, *Frans Hals*, and others (adm., see p. 82). In the N. part of the park, near the tramway-station of Gros-Tilleul (p. 123), are extensive **Hot Houses* (adm., see p. 82).

The steam-tramway proceeds from Laeken to (7 M.) *Grimbergen*, a suppressed abbey, with a late-Gothic church altered in the 17th cent. in the baroque style. — The first station on the tramway from Grimbergen to Londerzeel (p. 2) is the village of *Meysse*, near which (and 4 M. to the N. of Laeken) is the beautiful château of *Bouchout*, fitted up in 1879 as a residence for the unfortunate Princess Charlotte, widow of the Emp. Maximilian of Mexico, who was shot in 1867.

In the Central Cemetery at *Evere*, which is reached by the steam-tramways Nos. 5 & 6 mentioned at p. 80, are monuments to the German and French soldiers who died in Belgium during the Franco-German war, and to the British soldiers who died at the Brussels hospitals after the battle of Waterloo.

The pleasantest promenade in the environs of Brussels is the ***Bois de la Cambre**, on the S.E. side, being a part of the *Forêt de Soignes*, converted into a beautiful park resembling the Bois de Boulogne of Paris, under the auspices of *M. Keilig*, a landscape gardener. It covers an area of 306 acres, and its main entrance is reached from the Boulevard de Waterloo by the broad and handsome *Avenue Louise* (Pl. D, E, 6), or *Louisalaan*, $1^1/_2$ M. in length, which is flanked by a number of handsome new houses. In the gardens adjoining the Avenue Louise are various sculptures, including, near


Mont de Bruxelles
Molenbeek
Laeken
Neder-Heembeek
Hollestenet
Parc
Evere
Des Saisons neuves
Schaerbeek
Vallée de Josaphat
Vinkenberg
Woluwe-St-Pierre
Trekkingen
BRUXELLES
Cureghem
Ixelles
Etterbeek
La Chasse royale
Le Chien
Forest
Den Hoek
Fleurgat
Le Chat
Langeveld
Vélodrome
Koevoet
Roendael
Uccle
Tossegat
Neerstalle
Groeseberg
Vert Chasseur
Spoel
Alsemberg
Bois de Soignes
1:71.000
Kilom.

Bruxelles
Bruxelles
Tervueren
Tramway
FORÊT DE SOIGNES
Moulin
Belle Vue
Station
Chapelle
Chap.le Mouchet
WATERLOO
Calvaire
Château d'Argenteuil
Allée Verte, Cabaret
Bodrissart
Chapelle St Roch
Petit Paris
Sucrerie
Beaufaux
La Rose, Cabaret
Chenois
Les Baraques
Chapelle
Chap.le St Roch
Roussart
Vieux-Amis
Joli-Bois
Vaux
Entre les Haies, Fme
Vert-Coucou
Moulin
Ménil
Ferme de Hussard
Carrière
Moulin
Hôtel des Colonnes
Mont-St Jean
Chapelle St Jacques
Chap.le N.D. des Fièvres
Chap.le Godart
Four à Chaux
Ferme de M.r St Jean
Station de Braine-l'Alleud
Merbraine
La Bergère
Chap.le St Etienne
Monument des Hanoviens
Le Lion de Waterloo
Monument Gordon
Fme Martin Casaque
Lamarache
Chapelle St Sébastien
La Haie Sainte
Croix
Ruines
Château de Goumont (Ruines)
Chapelle
Au Soleil, Cabaret
La Salière, Ferme
Belle-Alliance, Cabaret
Arbres
Chap.le St Roch
Chapelle
Monument des Prussiens
Ferme Lacoste
Mon Souhait, Ferme
Chap.le des Vaches
Chap.le
Bon Air, Ferme
PLANCENOIT
Fme de Rossom
Chapelle
Genappe
Kilomètres

the park, a bronze group by Vinçotte, representing a Horse Tamer. Two electric tramways (No. 2, see p. 80) end at the main entrance, two others go on to the Petite Suisse, at the N.E. corner of the park, while tramway No. 5, starting in the lower town, skirts the W. side of the park and the Forest of Soignes.

In the park itself, near the entrance, is the *Chalet des Rossignols (concerts, see p. 81); farther on are the fashionable *La Laiterie Restaurant, the Restaurant Trianon (often crowded on Sun. evenings), and the 'Chalet Robinson' restaurant, on an island in a small lake. — On Sun. and holiday afternoons the broad alleys of the park are thronged with fashionable equipages.

Beyond the Bois de la Cambre, at the terminus of the electric tramway No. 4 (p. 80) and near the railway-station of Boitsfort (p. 210), lies the *Hippodrome de Boitsfort* (horse-races, see p. 81). The *Hippodrome de Groenendael*, another large racecourse, lies farther to the S., near the station mentioned at p. 210, and in the midst of the *Forest of Soignes*. Numerous drives intersect the latter.

Tervueren also has recently become a favourite object of excursions. Railway (11 trains daily) from the Station du Quartier Léopold (p. 75) in 24-35 min. (return-fares, 85 or 60 c.). Electric tramway (preferable if time permit) from the Rue de Louvain (No. 8), the Porte de Namur, etc. (No. 9); see p. 80.

The new Avenue of Tervueren, the trees in which are still young, is the route followed by the electric tramway. Beginning behind the Palais du Cinquantenaire (p. 118), it runs to the S.E. to the *Val St. Pierre*, where it crosses the railway to Tervueren. Farther on it intersects the E. skirts of the *Forest of Soignes* (see above) and ends on the N. side of the palace-garden, where the termini of the railway and the tramway and of the steam-tramway to Louvain (p. 220) all stand close together.

The Royal Château was rebuilt after a fire in 1878. In the central portion is a good restaurant. The left wing accommodates the *Congo Museum*, opened in 1897 (adm., see p. 82; no catalogue).

Main Room. On each side are weapons, tools, implements, pottery, musical instruments, costumes, and fetishes of the negro tribes of the Congo; also models of their dwellings. In the centre are a relief-map of the basin of the Congo, two mummy-cases, and a gong. The employments of the natives are illustrated by large plastic groups and by pictures. — Back Room. Large mural painting of a Congo landscape; specimens of the fauna (stuffed animals and skeletons), minerals, and antiquities (stone age) of the Congo.

From the front of the château we enjoy a pretty view of the village of Tervueren, noted for its colony of artists. Behind the castle are the gardens with fountains; and on the S. side is a wooded park, with a pond.

12. From Brussels to Charleroi viâ Luttre.

Battle Field of Waterloo.

35 M. RAILWAY in 1¼-2 hrs. (fares 3 fr. 60, 2 fr. 15 c.). — Pending the completion of the electric tramway No. 5 (p. 80), this line affords a convenient route to the FIELD OF WATERLOO, especially for a single traveller. Those who merely desire a general view of the battlefield should take the train to *Braine l'Alleud* (12 M., in 25-45 min.; fares 1 fr. 25, 75 c.), whence the Hill of the Lion is 1½ M. distant. Omnibus (50 c.; in 20 min.) or steam-tramway (see below) from Braine l'Alleud to the (1½ M.) Hill of the Lion and back (preferable to walking, as the traveller thus escapes the importunity of beggars and guides). The walk described below, from *Waterloo* to *Mont St. Jean*, *La Haye Sainte*, *La Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Hill* to *Braine l'Alleud*, in all 7-8 M., is, however, far more interesting. If the walk be prolonged from Plancenoit to the S. to Genappe, the whole distance will be about 12 M. The steam-tramway from Braine l'Alleud to Wavre, which has stations at Merbraine, the Lion Hill, Gordon Monument, Belle-Alliance, and the Prussian Monument, affords opportunities of shortening the walk. There is also a steam-tramway from Waterloo to Mont St. Jean and the Gordon Monument. — A coach leaves Brussels daily (except Sundays) between 9 and 10 a.m. for Waterloo, allowing 2-3 hrs. to visit the battlefield, and arrives again in Brussels about 5 p.m. (drive of 2 hrs.; return-fare 7 fr). It starts from the Place Royale and calls at the principal hotels in the upper town. One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse, 30 fr.

The train starts from the *Station du Midi* at Brussels (p. 75), and traverses a pleasant country, passing numerous villas. The stations of *Forest*, *Uccle-Stalle*, *Uccle-Calevoet*, *Linkebeek*, and *Rhode-Saint-Genèse* are unimportant.

10 M. **Waterloo**, celebrated for the great battle of 18th June, 1815, and the headquarters of the Duke of Wellington from 17th to 19th June. The village lies on the Brussels and Charleroi road, ¾ M. from the station. The church (restored in 1855) contains Wellington's bust, by *Geefs*, and numerous marble slabs to the memory of English officers. One tablet is dedicated to the officers of the Highland regiments, and a few others to Dutch officers.

The garden of a peasant (a few paces to the N. of the church) contains an absurd monument to the leg of the Marquis of Anglesea (d. 1854), then Lord Uxbridge, the commander of the British cavalry, who underwent the amputation immediately after the battle. The monument bears an appropriate epitaph, and is shaded by a weeping willow.

Battle Field. A visit to Mont St. Jean, the two monuments on the battlefield, the Lion, and the farms of La Haye Sainte and Hougomont, occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. The traveller will, however, obtain a general survey of the field during the first 2 hours.

Guides. The annexed plan and the following brief sketch of the battle will enable the visitor to form a distinct conception of the positions occupied by the respective armies without the services of a guide. The usual fee for the principal points of interest is 2 fr.; if the excursion be extended to Plancenoit or Planchenois and the château of Frichemont, 3-4 fr.; but an agreement should invariably be made beforehand. Sergeant-Major D. W. Yates, at the Museum Hotel (appointed by the Corps of Commissionnaires in London as lecturer and guide), may be recommended.

Relics. Old bullets, weapons, buttons, and other relics are still occasionally turned up by the plough, but most of those which the traveller is importuned to purchase are spurious.

Inns at Mont St. Jean (p. 135): *Hôtel Mont St. Jean* and (to the right where the road to Nivelles diverges from the Namur road) *Hôtel des Colonnes*. At the mound of the Lion: **Hôtel du Musée*, moderate; *Hôtel Wellington*, with carriages for hire.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guidebook; but a brief and impartial outline, based upon the most trustworthy sources, may be acceptable to those who visit this memorable spot. Among full and recent accounts of the battle may be mentioned those of *Henry Houssaye*, *E. L. S. Horsburgh*, *John C. Ropes*, and *Lieutenant-Colonel de Bas*.

The ground on which Wellington took up his position after the Battle of Quatrebras was admirably adapted for a defensive battle. The high-roads from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

The first line of the Allied army, beginning with the right wing (on the W.) was arranged as follows. On the extreme right were placed two brigades of the British household troops, consisting of two battalions of Foot Guards under Gen. Maitland, and two battalions of the Coldstream Guards under Gen. Byng. Next came a British brigade of four battalions under Gen. Sir Colin Halkett, adjoining whom were Kielmannsegge with five brigades of Hanoverians and a corps of riflemen, Col. Ompteda with a brigade of the German Legion, and finally Alten's division. The whole of this portion of the line occupied the hills between the Nivelles and Genappe roads. Beyond the latter (*i.e.*, farther to the E.) Kemp was stationed with the 28th and 32nd regiments, a battalion of the 79th, and one of the 95th Rifles. Next came Bylandt with one Belgian and five Dutch battalions, supported by Pack's brigade, posted a short distance in their rear, and consisting of the 44th, 1st, 42nd, and 92nd regiments. These battalions had suffered severely at Quatre Bras (p. 197) and were greatly reduced in number, but their conduct throughout the battle abundantly proved that their discipline and courage were unimpaired. Beyond the Netherlanders were drawn up Best's Hanoverians and Picton's infantry division, the latter partly composed of Hanoverians under Col. von Vincke. Next to these were stationed Vandeleur's brigade, the 11th, 12th, and 16th Light Dragoons, and finally on the extreme left (to the E.) three regiments of light cavalry, consisting of the 10th and 18th British, and the 1st Hussars of the German Legion.

The first line of the Allies was strengthened at various distances by Grant's and Dœrnberg's cavalry-brigades, consisting of three English regiments and three of the German Legion respectively, and posted near the Guards and Sir Colin Halkett. Next to them came a regiment of Hussars of the German Legion under Col. Arentschild; then, to the E. of the Genappe road, two heavy brigades, the Household and the Union, to support Alten's and Picton's divisions. The former of these brigades was composed of the 1st and 2nd Life Guards and the 1st Dragoon Guards under Lord Ed. Somerset; the latter of the 1st Royal Dragoons, the Scots Greys, and the Irish Inniskillings, commanded by Gen. Sir W. Ponsonby. Besides the first line and the troops destined to cover it, various other forces were distributed as the circumstances and the formation of the ground required. Thus a brigade under Col. Mitchell, Sir Henry Clinton's division, Du Plat's German brigade, Adam's light brigade, and Halkett's Hanoverians were drawn up on the W. side of the Nivelles Chaussée and near the village of Merbraine. Finally the reserve of Brunswickers and Netherlanders, comprising infantry and cavalry, formed a line between Merbraine and

Mont St. Jean, supported by Lambert's British brigade of three regiments, which had just arrived by forced marches from Ostend. — The artillery, consisting chiefly of British troops, were distributed as occasion required. Every battery present was brought into action during the day, and nobly fulfilled its duty.

In front of the right of the Allied army lay the *Château of Hougomont*, which, with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col. Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, on account both of the fury of the attack, and the heroic and successful defence. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a fortified farm-house which was held by 400 men of the German Legion under Major von Baring, and after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard of Weimar.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines, with a reserve in the rear. The first line consisted of two *corps d'armée* commanded by Reille and by D'Erlon, and flanked by cavalry on either side. One corps extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Milhaud's cuirassiers and the light cavalry of the guards were drawn up behind the right wing, Kellermann's heavy cavalry behind the left. A body of cavalry and a portion of Lobau's corps were also stationed in the rear of the centre, whilst still farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,600 men, 24,000 of whom were British, 30,000 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and 13-14,000 Dutch-Belgians. Of these 12,400 (including 5800 British) were cavalry, 5,600 artillery with 150 guns. The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7,200 artillery with 246 guns. Numerically, therefore, the difference between the hostile armies was not great, but it must be borne in mind that the Duke's army consisted of four or five different elements, and a large proportion of them were raw recruits, whilst the soldiers of Napoleon constituted a grand and admirably-disciplined unity, full of enthusiasm for their general, and confident of victory. The superiority of the French artillery alone was overwhelming.

After a wet and stormy night, the morning of the 18th of June gave some promise of clearing, but the sky was still overcast, and rain continued to fall till an advanced hour. The ground, moreover, was so thoroughly saturated that the movements of the cavalry and artillery were seriously obstructed. This was probably the cause of Napoleon's tardiness in attacking the Allies, and of the deliberation with which he spent several of the best hours of the morning in arranging his army with unusual display. He had been on his horse at 1 a.m., and for about two hours had gone along the pickets and surveyed the enemy's position. Some authorities mention eight o'clock, others half-past eleven or twelve, while the Duke himself, in his published despatch, names ten as the hour of the commencement of the battle. It is, however, probable that the actual fighting did not begin till between eleven and twelve. Napoleon dictated his plans before eleven. The possession of Mont St. Jean was to be the main object, so that the enemy's retreat to Brussels might be cut off.

The first movement on the part of the French was the advance of a division of Reille's *corps d'armée* under Jérôme Bonaparte, a detachment of which incautiously precipitated itself against the château of Hougomont, and endeavoured to take it by storm, but was repulsed. They soon renewed the attack with redoubled fury, and the tirailleurs speedily forced

their way into the enclosure, notwithstanding the gallant resistance made by the Hanoverian and Nassovian riflemen. But the British howitzers now began to pour such a deadly shower of shells on the assailants that they were again compelled to retreat. This was but the prelude to a series of reiterated assaults, in which the French skirmishers in overwhelming numbers were more than once nearly successful. Feats of valour on the part of the defenders, vigorously seconded by the artillery on the heights, alone enabled the garrison to hold out until the victory was won. Had the French once gained possession of this miniature fortress, a point of vital importance to the Allies, the issue of the day would probably have been very different; but the sacrifices made by the French were too heavy for the relative importance of the attack in Napoleon's own scheme, according to which it was to serve chiefly as a diversion from the essential movement already determined upon.

Whilst Hougomont and its environs continued to be the scene of a desperate and unremitting conflict, the main operation on the part of the French was directed against the centre and the left wing of the Allies. Supported by a cannonade of 72 pieces, the whole of Erlon's corps and a division of Kellermann's cavalry, comprising upwards of 18,000 men, bristled in columns of attack on the heights above La Haye Sainte, presenting a magnificent but terrible spectacle. Their object was to storm La Haye Sainte, the key of the British position, break through the centre of the Allied army, and attack the left wing in the rear. At the moment when Ney was about to begin the attack, Napoleon observed distant indications of the advance of new columns on his extreme right, and an intercepted despatch proved that they formed a part of the advanced guard of Bülow's Prussians, who were approaching from Wavre. The attack was therefore delayed for a short time, and Soult despatched a messenger to Marshal Grouchy, directing him to manœuvre his troops so as to intercept the Prussians. Owing, however, to a series of misunderstandings, Grouchy was too far distant from the scene of action to be of any service, and did not receive the order till between six and seven in the evening.

It was about two o'clock when Ney commenced his attack. The four divisions of Erlon's corps moved rapidly in four columns towards the Allied line between La Haye Sainte and Smohain. Papelotte and Smohain were stormed by Durette's division, but the former was not long maintained by the French. Donzelot's division took possession of the gardens of La Haye Sainte, notwithstanding the brave resistance of a Hanoverian battalion. The two other French divisions (those of Alix and Marcognet), numbering upwards of 13,000 infantry, besides cavalry, attacked Bylandt's Netherlanders (p. 127), who about noon had been ordered to take their position in a line with the brigades of Kemp and Pack (see below), beyond a hollow way. The Netherlanders, having suffered severely from the French artillery, were unable to hold their ground and fell back on their second rank, where they rallied instantly. Picton's division, consisting of the two greatly-reduced brigades of Pack and Kemp, and mustering barely 3000 men, received the French attack with undaunted resolution. The struggle was brief, but of intense fierceness. The charge of the British was irresistible, and in a few moments the French were driven back totally discomfited. The success was brilliant, but dearly purchased, for the gallant Picton himself was one of the numerous slain. During the temporary confusion which ensued among Kemp's troops, who, however, soon recovered their order, the Duke communicated with Lord Uxbridge, who put himself at the head of Lord Edward Somerset's Household Brigade, consisting of two regiments of Life Guards, the Horse Guards, and Dragoon Guards. Meanwhile, too, a body of Milhaud's cuirassiers had advanced somewhat prematurely to La Haye Sainte and endeavoured to force their way up the heights towards the left centre of the Allied line. These two movements gave rise to a conflict of great fury between the élite of the cavalry of the hostile armies. For a time the French bravely persevered, but nothing could withstand the impetus of the Guards as they descended the slope, and the cuirassiers were compelled to fly in wild confusion. Somerset's brigade, unsupported, pursued with eager impetuosity. At this juncture

two columns of the French infantry had advanced on Pack's brigade. The bagpipes gave forth their war-cry, and the gallant Highlanders dashed into the thickest of the fight, notwithstanding the numbers of their enemy. This was one of the most daring exploits of the day; but the mere handful of Northmen must inevitably have been cut to pieces to a man, had not Col. Ponsonby with the Inniskillings, the Scots Greys, and the Royal Dragoons opportunely rushed to the rescue. The cavalry charge was a brilliant success, and the French infantry were utterly routed. Pack's troops now recovered their order, and were restrained from the pursuit, but Ponsonby's cavalry, intoxicated with success, swept onwards. The Royals encountered part of Alix's division, which was advancing towards Mont St. Jean. A fearful scene of slaughter ensued, and the French again endeavoured to rally. This charge was simultaneous with that of Lord Uxbridge on the cuirassiers, as mentioned above. At the same time the Greys and Inniskillings, who were in vain commanded to halt and rally, ardently prosecuted their work of destruction. Somerset's and Ponsonby's cavalry had thus daringly pursued their enemy until they actually reached the French line near Belle Alliance. Here, however, their victorious career was checked. A fresh body of French cuirassiers and a brigade of lancers were put in motion against them, and they were compelled to retreat with considerable confusion and great loss. At this crisis Vandeleur's Light Dragoons came to the rescue, and the tide of the conflict was again turned; but the French, whose cavalry far outnumbered those of the Allies, again compelled the British to abandon the unequal struggle. Retreat was once more inevitable, and the loss immense, but the French gained no decided advantage. Vandeleur himself fell, and Ponsonby was left on the field dangerously wounded.

While the centre and left of the Allied line were thus actively engaged, the right was not suffered to repose. At a critical juncture, when Lord Saltoun and his two light companies were being hard pressed in the defence of the orchard of Hougomont, and had been reduced to a mere handful of men, a battalion of Guards under Col. Hepburn was sent to their relief and drove off the French tirailleurs, whose loss was enormous. The château had meanwhile taken fire, and the effects of the conflagration were most disastrous to the little garrison, but most fortunately for the sufferers the progress of the flames was arrested near the doorway, where a crucifix hung. The sacred image itself was injured, but not destroyed; and to its miraculous powers the Belgians attributed the preservation of the defenders. There was now a pause in the musketry fire, but the cannonade on both sides continued with increasing fury, causing frightful carnage. Erlon's and Reille's corps sustained a loss of nearly half their numbers, and of the former alone 3000 were taken prisoners. Nearly 40 of the French cannon were moreover silenced, their gunners having been slain. Napoleon now determined to make amends for these disasters by an overwhelming cavalry attack, while at the same time the infantry divisions of Jérôme and Foy were directed to advance. Milhaud's cuirassiers and a body of the French Guards, 40 squadrons in all, a magnificent and formidable array, advanced in three lines from the French heights, crossing the intervening valley, and began to ascend towards the Allies. During their advance the French cannonade was continued over their heads, ceasing only when they had nearly attained the brow of the opposite hill. The Allied artillery poured their discharge of grape and canister against the enemy with deadly effect, but without retarding their progress. In accordance with the Duke's instructions, the artillerymen now retreated for shelter behind the line; the French cavalry charged, and the foremost batteries fell into their possession. The Allied infantry, Germans as well as British, had by this time formed into squares. There was a pause on the part of the cavalry, who had not expected to find their enemy in such perfect and compact array; but after a momentary hesitation they dashed onwards. Thus the whole of the cuirassiers, followed by the lancers and chasseurs, swept through between the Allied squares, but without making any impression on them. Lord Uxbridge, with the fragments of his heavy cavalry, now hastened to the aid of the infantry, and drove the French back over the hill; but his numbers were

too reduced to admit of his following up this success, and before long the French, vigorously supported by their cannonade, returned. Again they swept past the impenetrable squares, and again all their efforts to break them were baffled, while their own ranks were thinned by the fire of the undaunted Allies. Thus foiled, they once more abandoned the attack. Donzelot's infantry had meanwhile been advancing to support them, but, seeing this total discomfiture and retreat, they too retired from the scene of action. The Allied lines were therefore again free, and the cannonade alone was now continued on both sides.

After this failure, Napoleon commanded Kellermann, with his dragoons and cuirassiers, to support the retreating masses, and Guyot's heavy cavalry of the Guards advanced with the same object. These troops, consisting of 37 fresh squadrons, formed behind the shattered fragments of the 40 squadrons above mentioned, and rallied them for a renewed attack, and again the French line assumed a most threatening and imposing aspect. Perceiving these new preparations, the Duke of Wellington contracted his line so as to strengthen the Allied centre, immediately after which manœuvre the French cannonade burst forth with redoubled fury. Again a scene precisely similar to that already described was enacted. The French cavalry ascended the heights, where they were received with a deadly cannonade; the gunners retired from their pieces at the latest possible moment; the French rode in vast numbers between the squares, and again the British and German infantry stood immovable. The cavalry then swept past them towards the Allied rear, where they met with partial success. As in the earlier part of the day, Lord Uxbridge flew to the rescue with the remnants of his cavalry, vigorously seconded by Somerset and Grant, and again the French horsemen were discomfited. The battlefield at this period presented a most remarkable scene. Friends and foes, French, German, and British troops, were mingled in apparently inextricable confusion. Still, however, the Allied squares were unbroken, and the French attack, not being followed up by infantry, was again a failure. The assailants accordingly, as before, galloped down to the valley in great confusion, after having sustained some disastrous losses.

During the whole of this time the defence of Hougomont had been gallantly and successfully carried on, and Du Plat with his Brunswickers had behaved with undaunted courage when attacked by French cavalry and tirailleurs in succession. The brave general himself fell, but his troops continued to maintain their ground, whilst Adam's Brigade advanced to their aid. Overwhelming numbers of French infantry, however, had forced their way between them, and reached the summit of the hill, threatening the right wing of the Allies with disaster. At this juncture the Duke at once placed himself at the head of Adam's brigade and commanded them to charge. The assault was made with the utmost enthusiasm, and the French were driven from the heights. The entire Allied line had hitherto held its ground, and Hougomont proved impregnable. Napoleon therefore directed his efforts against La Haye Sainte, as a point of the utmost importance, which was bravely defended by Major von Baring and his staunch band of Germans. Ney accordingly ordered Donzelat's division to attack the miniature fortress. A furious cannonade opened upon it was the prelude to an attack by overwhelming numbers of tirailleurs. The ammunition of the defenders was speedily exhausted; the buildings took fire, and Baring with the utmost reluctance directed the wreck of his detachment to retreat through the garden. With heroic bravery the major and his gallant officers remained at their posts until the French had actually entered the house, and only when farther resistance would have been certain death did they finally yield (see p. 136) and retreat to the lines of the Allies. After this success, the French proceeded to direct a similar concentrated attack against Hougomont, but in vain, for arms and ammunition were supplied in abundance to the little garrison, whilst the cannonade of the Allies was in a position to render them efficient service. La Haye Sainte, which was captured between 5 and 6 o'clock p.m., now became a most advantageous point d'appui for the French tirailleurs, in support of whom Ney, during upwards of an hour,

directed a succession of attacks against the Allied centre, but still without succeeding in dislodging or dismaying the indomitable squares. Their numbers, indeed, were fearfully reduced, but their spirit was unbroken. There was, moreover, still a considerable reserve which had not yet been in action. It was now nearly 7 p.m., and the victory on which the French had reckoned was still entirely unachieved.

Meanwhile Blücher, with his gallant and indefatigable Prussians, whose timely arrival, fortunately for the Allies, prevented Napoleon from employing his reserves against them, had been toiling across the wet and spongy valleys of St. Lambert and the Lasne towards the scene of action. The patience of the weary troops was well-nigh exhausted. 'We can go no farther', they frequently exclaimed. 'We *must*', was Blücher's reply. 'I have given Wellington my word, and you won't make me break it!' It was about 4.30 p.m. when the first Prussian battery opened its fire from the heights of Frichemont, about 2¼ miles to the S.E. of the Allied centre, whilst at the same time two cavalry regiments advanced to the attack. They were first opposed by Domont's cavalry division, beyond which Lobau's corps approached their new enemy. One by one the different brigades of Bülow's corps arrived on the field between Frichemont and Plancenoit. Lobau stoutly resisted their attack, but his opponents soon became too powerful for him. By 6 o'clock the Prussians had 48 guns in action, the balls from which occasionally reached as far as the Genappe road. Lobau was now compelled to retreat towards the village of Plancenoit, a little to the rear of the French centre at Belle Alliance. This was the juncture, between 6 and 7 o'clock, when Ney was launching his reiterated but fruitless attacks against the Allied centre, 2¼ miles distant from this point. Napoleon, with his attention and resources thus divided between the action against the British and the Prussian advance, almost equally critical, now despatched eight battalions of the guard and 24 guns to aid Marshal Lobau in the defence of Plancenoit, where a sanguinary conflict ensued. Hiller's brigade endeavoured to take the village by storm, and succeeded in gaining possession of the churchyard, but a furious and deadly fusillade from the houses compelled them to yield. Reinforcements were now added to the combatants of both armies. Napoleon sent four more battalions of guards to the scene of action, while fresh columns of Prussians united with Hiller's troops and prepared for a renewed assault. Again the village was taken, and again lost, the French even venturing to push their way to the vicinity of the Prussian line. The latter, however, was again reinforced by Tippelskirch's brigade, a portion of which at once participated in the struggle. About 7 o'clock Zieten arrived on the field, and united his brigade to the extreme left of the Allied line, which he aided in the contest near La Haye and Papelotte. Prussians continued to arrive later in the evening, but of course could not now influence the issue of the battle. It became apparent to Napoleon at this crisis that if the Prussians succeeded in capturing Plancenoit, while Wellington's lines continued steadfast in their position, a disastrous defeat of his already terribly-reduced army was inevitable. He therefore resolved to direct a final and desperate attack against the Allied centre, and to stimulate the flagging energies of his troops caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards to advance in two columns (to adopt a convenient expression, for it was really one column or mass, in two parts, advancing *en échelon*), one towards the centre of the Allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Between these columns were the remnants of Erlon's and Reille's corps, supported by cavalry; and somewhat in front of them Donzelot's division was to advance. Meanwhile the Duke hastened to prepare the wreck of his army to meet the attack. Du Plat's Brunswickers took up their position nearly opposite La Haye Sainte, between Halkett's and Allen's divisions. Maitland's and Adam's brigades were supported by

a division of Netherlanders under Gen. Chassé, while Vivian with his cavalry quitted the extreme left and drew up in the rear of Kruse's Nassovians, who had already suffered severely, and now began to exhibit symptoms of wavering. Every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. The prelude to the attack of the French was a renewed and furious cannonade, which caused frightful havoc among the Allies. Donzelot's division then advanced in dense array from La Haye Sainte, intrepidly pushing its way to the very summit of the height on which the Allies stood. At the same time several French guns supported by it were brought within a hundred yards of the Allied front, on which they opened a most destructive cannonade. Kielmannsegge's Hanoverians suffered severe loss, the remains of Ompteda's German brigade were almost annihilated, and Kruse's Nassovians were only restrained from taking to flight by the efforts of Vivian's cavalry. The Prince of Orange then rallied the Nassovians and led them to the charge, but they were again driven back, and the Prince himself severely wounded. Du Plat's Brunswickers next came to the rescue and fought gallantly, but with no better result. The Duke, however, rallied them in person, and the success of the French was brief. At the same time the chief fury of the storm was about to burst forth farther to the right of the Allies. The Imperial Guard, commanded by the heroic Ney, Friant, and Michel, and stimulated to the utmost enthusiasm by an address from Napoleon himself, formed in threatening and imposing masses on the heights of Belle Alliance, and there was a temporary lull in the French cannonade. The two magnificent columns, the flower of the French army, were now put in motion, one towards Hougomont and Adam's brigade, the other and main part in the direction of Maitland and his Guards. As soon as the Guards had descended from the heights, the French batteries recommenced their work of destruction with terrible fury and precision, but were soon compelled to desist when they could no longer fire over the heads of their infantry. The latter had nearly attained the summit of the heights of the Allies, when the British gunners again resumed their work with redoubled energy, making innumerable gaps in the ranks of their assailants. Ney's horse was shot under him, but the gallant marshal continued to advance on foot; Michel was slain, and Friant dangerously wounded. Notwithstanding these casualties, the Guards gained the summit of the hill and advanced towards that part of the line where Maitland's brigade had been ordered to lie down behind the ridge in the rear of the battery which crowned it. The Duke commanded here in person at this critical juncture. The French tirailleurs were speedily swept away by showers of grape and canister, but the column of French veterans continued to advance towards the apparently-unsupported battery. At this moment the Duke gave the signal to Maitland, whose Guards instantaneously sprang from the earth and saluted their enemy with a fierce and murderous discharge. The effect was irresistible: the French column was rent asunder and vainly endeavoured to deploy; Maitland and Lord Saltoun gave orders to charge; and the British Guards fairly drove their assailants down the hill.

Meanwhile the other column of the Imperial Guard was advancing farther to the right, although vigorously opposed by the well-sustained fire of the British artillery, and Maitland's Guards returned rapidly and without confusion to their position to prepare for a new emergency. By means of a skilful manœuvre, due to himself, Col. Colborne, with the 52nd, 71st, and 85th, now brought his forces to bear on the flank of the advancing column, on which the three regiments simultaneously poured their fire. At the same time Maitland and his Guards again charged with fierce impetuosity from their 'mountain throne', while General Chassé ordered his batteries to advance and assumed the command of Dittmer's brigade. The Imperial Guard was forced to retire. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. Farther to the left of the Allied line, moreover, the troops of Donzelot, Erlon, and Reille were in the utmost confusion, and totally unable to sustain the conflict. On the extreme left, however, the right wing of the French was

still unbroken, and the Young Guard valiantly defended Plancenoit against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bülow and his gradually-increasing corps. Napoleon's well-known final order to his troops — 'Tout est perdu! Sauve qui peut!' — was wrung from him in his despair on seeing his Guard utterly routed, his cavalry dispersed, and his reserves consumed. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Plancenoit, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Plancenoit was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies now desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo, Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. All the troops fought with great bravery, and many prodigies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*. The loss of the Allies (killed, wounded, and missing) amounted to about 14,000 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6682 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained with certainty, but probably amounted to 30,000 at least, besides 7800 prisoners taken by the Allies. About 227 French guns were also captured, 150 by the Allies, the rest by the Prussians.

Napoleon's errors in the conduct of the battle were perhaps chiefly these, since delay was to the advantage of Wellington who was expecting the Prussians: — that he began the battle at too late an hour; that he wasted his cavalry reserves in a reckless manner; that he neglected to take into account the steadiness of British infantry; and that he sent no order to Grouchy, who had 33,000 troops, from 1 a.m. on the 17th June till 10 a.m. on the 18th, and even then and thereafter left him without exact instructions in the event of Blücher proceeding to join Wellington. The Duke of Wellington is sometimes blamed for giving battle with a forest in the rear, which would preclude the possibility of retreat; but the groundlessness of the objection is apparent to those who are acquainted with the locality, for not only is the Forêt de Soignes traversed by good roads in every direction, but it consists of lofty trees growing at considerable intervals and unencumbered by underwood. More open to criticism is the keeping of about 18,000 men at Hal and Tubize instead of ordering them to Waterloo on the morning of the 18th to take part in the fight. It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or the Prussian troops. The true answer probably is, that the contest would have been indecisive but for the timely arrival of the Prussians. It has already been shown how the Allied line successfully baffled the utmost

efforts of the French until 7 p.m., and how they gloriously repelled the final and most determined attack of the Imperial Guard about 8 o'clock. The British and Allied troops, therefore, unquestionably bore the burden and heat of the day; they virtually annihilated the flower of the French cavalry, and committed fearful havoc among the veteran Guards, on whom Napoleon had placed his utmost reliance. At the same time it must be remembered that the first Prussian shots were fired about half-past four, that by half-past six upwards of 15,000 of the French (Lobau's corps, consisting of 6600 infantry and 1000 artillery, with 30 guns; 12 battalions of the Young Imperial Guard, about 6000 men in all; 18 squadrons of cavalry, consisting of nearly 2000 men) were drawn off for the new struggle at Plancenoit, and that the loss of the Prussians was enormous for a conflict comparatively so brief, proving how nobly and devotedly they performed their part. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blücher par son activité audacieuse, tous les deux par l'habileté et l'accord de leurs manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but it is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 2 M. from Waterloo, is the monument of Col. Stables, situated behind a farmhouse on the right, and not visible from the road. The road to the left leads to the royal château of Tervueren (p. 125), that to the right to Braine le Château.

The road from Waterloo to **Mont St. Jean** (pp. 126, 127) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the right from that to Namur. To the right and left, immediately beyond the last houses, are depressions in the ground where the British reserves were stationed.

About $^2/_3$ M. beyond the village we next reach a bye-road, which intersects the highroad at a right angle, leading to the left to Papelotte and Wavre, and to the right to Braine l'Alleud. Here, at the corner to the right, once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the left, beyond the cross-roads, stands an *Obelisk* to the memory of the Hanoverian officers of the German Legion, among whose *names that of the gallant* Ompteda stands first. Opposite to *it rises a Pillar to the memory* of Colonel Gordon, bearing a touch*ing inscription. Both these* monuments stand on the original level *of the ground,* which has here been considerably lowered to furnish

materials for the mound of the lion. In this neighbourhood Lord Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About 1/4 M. to the right rises the **Mound of the Belgian Lion,** 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège (p. 233), with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from farther injury. The mound commands the best survey of the battlefield, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Musée, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Smohain* on the E. and to *Merbraine* on the W., was occupied by the first line of the Allies. As the crest of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the northern slopes, concealed from the eye of their enemy. The whole line was about 1 1/2 M. in length, forming a semicircle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvering, being however invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the right of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major von Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement and distress on finding that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to

what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was almost exhausted, they perceived two fresh columns marching against them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortunately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen-well, where their bodies were found after the battle. An iron tablet bears an inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the E. are *Papelotte*, *La Haye*, and *Smohain*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont**, or **Hougomont**, another advanced work of the Allies, situated about ½ M. to the S.W. of the Lion, were more fortunate. This interesting spot formed the key to the British position, and had Napoleon once gained possession of it, his advantage would have been incalculable. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men

in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see below). The French stormed the orchard and garden several times, but they did not succeed in penetrating into the precincts of the buildings. The latter, moreover, caught fire, adding greatly to the embarrassment of the defenders, but happily the progress of the flames was arrested. Hougomont was at that time an old, partly dilapidated château, to which several outbuildings were attached. The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partly surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 (1/2 fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from Braine l'Alleud (p. 139).

The neighbourhood of Hougomont is said to have been the scene of the following well-authenticated anecdote. General Halkett's brigade, consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant general, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that Cambronne was hastening back to his own troops! By dint of great efforts, however, Halkett got his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line.

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the right passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the highroad in 12 min. more. Coster's house lies to the right. In a straight direction the road leads to Plancenoit (p. 139). Belle Alliance is situated on the left. This name is *applied to* a low white house of one story on the roadside, now a *poor tavern, 1 M.* to the E. of Hougomont.

A marble slab over the door bears the inscription: 'Rencontre des généraux *Wellington et Blucher lors de la mémorable bataille du 18. Juin 1815. se saluant mutuellement vainqueurs*'. The statement, however, is erroneous. *It is well ascertained* that Blücher did not overtake the Duke until 9

latter had led his troops as far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unnecessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the greater part of the battle was a little to the right of the house.

On the N. side of Belle Alliance a field-road diverges from the highroad, and leads to **Plancenoit**, or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit. To the left, on a slight eminence near the village, rises the **Prussian Monument**, an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The battle between the French and the brave Prussians raged with the utmost fury at and around Plancenoit from half-past six till nearly nine o'clock. Nine regiments of infantry, a regiment of hussars, and the cavalry of the 4th Corps d'Armée commanded by Prince William of Prussia were engaged in the action, and fiercely contested the possession of the village. The churchyard was the scene of the most sanguinary struggles, in which vast numbers of brave soldiers fell on both sides. The village was captured several times by the Prussians, and again lost; but they finally gained possession of it between 8 and 9 o'clock. The combatants of both armies in this conflict were all comparatively fresh, and the fury with which they fought was intensified by the bitter hostility of the two nations, and a thirst for vengeance on the part of the Prussians for previous reverses. The victory on this part of the field was therefore achieved towards 8 o'clock, and the defeat of the French was rendered doubly disastrous by the spirited and well-organised pursuit of Gneisenau.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe* (p. 197), a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword.

Continuation of Railway Journey. The next station beyond Waterloo is (12 M. from Brussels) **Braine l'Alleud**, Flem. *Eigen-Brakel* (355 ft.; *Hôtel du Midi*; *Hôtel de l'Etoile*; *Buffet de la Station*, opposite the station), a manufacturing town with 6600 inhab., whence the Mound of the Lion (p. 136) on the field of Waterloo, which is visible to the left, is 1½ M. distant. The road to it leads directly N. from the station.

Steam Tramway (5-6 trains, in 1¾ hr.) viâ *Rixensart* (p. 210) to (14 M.) *Wavre* (p. 221). — Branch-line to *Tubize*, see p. 193.

15½ M. *Lillois*. — 18 M. *Baulers*, a suburb of Nivelles, is the junction of the Manage and Wavre line (p. 197).

18½ M. **Nivelles** (325 ft.; *Hôt. du Mouton Blanc*), Flem. Nyoel, *on the Thines*, a manufacturing town with 10,000 inhab., owes its origin to a convent founded here about the middle of the 7th cent. by Ita, wife of Pepin of Landen. The Romanesque church of the

Imp. Amstalt von

and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wycliffe, and his still more celebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was published throughout England by royal command, and appointed to be placed in every church for the use of the people.

We catch a distant view here, on the right, of the village of *Perck* (3 M. from the railway), near which is the farm-house of *Dry Toren*, once the country-seat of David Teniers the Younger (d. 1690; buried in the church of Perck).

At the village of *Ellewyt*, to the E. of ($8^1/_2$ M.) *Eppeghem*, stands the old château of *Steen*, purchased for 93,000 florins by Rubens in 1635 as a summer-resort (restored). — 10 M. *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

13 M. **Malines.** — **Hotels.** Hôtel de la Coupe (Pl. a; C, 3), in the Grand' Place, near the cathedral; Hôtel Buda (Pl. b; B, C, 3), opposite the cathedral tower, R. 3, B. 1, D. $2^1/_2$ fr.; Hôtel de la Cour de Beffer (Pl. c; C, 3), Rue de Beffer 36, near the Grand' Place, with café-restaurant, R. 2, B. $^3/_4$, déj. 1, D. 2 fr.; Cheval d'Or, Rue des Béguines 2, near the cathedral; Hôtel de l'Europe (Pl. e; B, 6), Place de la Station, plain, R. $1^1/_2$-3, B. 1, D. 2 fr.; Hôtel de la Station (Pl. f; C, 3), at the station. — *Café des Arts*, Bruul; *Augustinerbräu*, Grand' Place. — **Restaurant* at the station. — Post Office, Marché aux Laines 3.

A visit to the Cathedral and the paintings by Rubens in the churches of St. Jean and Notre Dame may be accomplished in 2-3 hrs.

The ancient town of *Malines* (25 ft.), Flem. *Mechelen* (55,500 inhab.), situated on the tidal river *Dyle*, which flows through the town in numerous arms and is crossed by 35 bridges, contains many interesting old buildings. The quietness of the town forms a strong contrast to the busy scene at the station, which possesses extensive railway-workshops and is the focus of several of the most important railways in Belgium (Liège-Ostend, Antwerp-Brussels, Malines-Saint-Nicolas).

Malines, the mediæval *Machlina* (lat. *Mechlinia*), became in 915 a possession of the Bishops of Liège, though in ecclesiastical matters it had long been subject to the diocese of Cambrai. Under the family of *Berthold* or *Berthoud*, the episcopal stewards, it gained an almost independent position in 1213, but in 1332 Bishop Adolf de la Marck sold the consistently rebellious town to Count Louis of Flanders. It 1369 it was incorporated with Burgundy, and in 1455 it became the seat of the Provincial Court or Great Council, the supreme tribunal in the Netherlands. After the death of Charles the Bold, his widow, *Margaret of York*, took up her abode in Malines, and here were brought up the children of Maximilian of Austria, *Philip the Handsome* (p. xix) and *Margaret of Austria* (d. 1530), celebrated as regent of the Netherlands and instructress of Charles V. When *Maria of Hungary* (p. 89), Margaret's successor, transferred her residence to Brussels in 1546, Malines was compensated by being made the seat of an archbishopric, the holder of which was primate of the Netherlands and of Cambrai. The first archbishop was *Anton Perrenot de Granvella* (d. 1586), minister of Margaret of Parma. To this day Malines is the ecclesiastical capital of Belgium.

From the station, we follow the short Rue Conscience, bearing to *the right, to the Porte* d'Egmont (Pl. B, 5), traverse the Place d'Egmont, and cross the Dyle (picturesque view). Beside the bridge,

to the right, are the *Athénée Royal* (Pl. 2; C, 4, 5) and the fine *Botanical Garden* (adm. 1/2 fr.), adorned with a statue of Dodonæus, the botanist, born at Malines in 1517. We proceed in the same direction through the *Bruulstraat*, leading to the GRAND' PLACE (Pl. C, 3), where a statue (Pl. 20) by Tuerlinckx of Malines was erected in 1849 to *Margaret of Austria*. The circle described on the ground round the monument indicates the size of the cathedral clock (see below). — Opposite is the old *Cloth Hall* (Pl. 10), begun in 1320, with an uncompleted belfry bearing a superstructure of the 16th century. The late-Gothic corner-house to the left (also unfinished, but recently restored) was built in 1529 by *Rombout Keldermans* of Malines for the Great Council. In the main building is the *Musée Communal*, containing a collection of civic antiquities, reminiscences of Margaret of Austria, and a few pictures (including a small Crucifixion by Rubens; fee 1/2 fr.).

The *Hôtel de Ville* (Pl. 18), in front of the cathedral, was built in the 13th cent., but entirely remodelled in 1715. Opposite this building, and standing a little way back from the Place, is a Gothic building of 1374 called the '*Schepenen-Huis*' (Pl. 21; C, 3), or house of the bailiffs, from 1474 to 1618 seat of the Great Council, but now containing the valuable *Municipal Archives*.

The *CATHEDRAL of St. Rombold or Romuald (*St. Rombaut*, Pl. 4, C 3; closed from 12 to 2.30, and after 5.30 p.m.), begun at the end of the 13th cent., completed in 1312, but to a great extent rebuilt, after a fire in 1342, in the 14th and 15th cent., has been the archiepiscopal metropolitan church since 1560. It is a cruciform Gothic church with a richly-decorated choir and a huge unfinished late-Gothic W. tower (324 ft. in height; projected height 460 ft.). The face of the clock on the tower is 49 ft. in diameter. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. The church has undergone a thorough restoration in recent years.

The *Interior* (sacristan, 1/2-1 fr.) has an area of 4650 sq. yds.; its length is 306 ft.; the nave is 89 ft. high and 40 ft. wide. — NAVE. The *Pulpit*, carved in wood, like those in the principal Belgian churches, by *Boeckstuyns* of Malines, represents the Conversion of St. Norbert. Above, St. John and the women at the foot of the Cross, at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles (17th cent.). Elaborately carved organ-choir. — In the N. aisle, 1st chapel: Monument in marble to *Archbishop Méan* (d. 1831), who is represented kneeling before the Angel of Death, executed by *L. Jehotte*. — In the S. aisle: twenty-five scenes from *the history of St.* Rombold, extending from his appointment to the *office of bishop* down to his martyrdom and the miracles wrought by *his relics (Flemish* school of the 15-16th cent., restored in 1843). — *In the S. transept:* *Altar-piece by Van Dyck, representing the Crucif-

fixion, painted in 1627 (covered). This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged, and the gradations of grief, from the profound resignation of the Virgin to the passionate sorrow of Mary Magdalen, are particularly well expressed. Behind are some frescoes (saints) of the 14th cent., discovered in 1899. — In the N. (l.) transept: *Erasmus Quellin*, Adoration of the Shepherds. — The large modern stained-glass windows in the transept by *J. F.* and *L. Pluys* of Malines, were executed to commemorate the promulgation of the dogma of the immaculate conception of the Virgin (1854). — The *Choir* contains handsome modern stained glass, carved stalls in the Gothic style, designed by *J. F. Pluys* (1860), and a baroque altar by *L. Faidherbe* (1665). To the left in the retro-choir, near the N. transept, high up, is a Presentation in the Temple by *M. Coxie*, 1580. Farther on are a modern monument to the Berthold Family (1801; p. 141), incorporating a relief by *Faidherbe*, and a number of large pictures, chiefly by *Herreyns*, *Verhaghen*, *Lens*, and other painters of the early part of the 19th century, representing scenes from the life of St. Rombold. In the first chapel are the arms of the knights of the Golden Fleece, who held a chapter here in 1491. The fifth chapel contains the altar of St. Engelbert (d. 1225), Archbishop of Cologne, with a chased brazen antependium or frontal, executed from *Mingway*'s designs by *L. van Ryswyck* of Antwerp (1875). The choir also contains four monuments of archbishops of the 17th and 18th centuries.

The picturesque *Archiepiscopal Palace* (Pl. 1; C, 2), to the N. of the cathedral, near the Marché aux Laines, is an unpretending building of 1818-32, in the 'classicist' style. The valuable archives are rarely shown.

St. Jean (Pl. 6; C, 3), near the cathedral, built in 1451-88, is an insignificant church, but contains an interesting picture by *Rubens*, a *High-altar-piece with wings, a large and fine composition, one of the best of the painter's ceremonial works (1617). On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. The two latter are in the best style of the master, who received 1800 florins for them. Below is a small Crucifixion, also ascribed to *Rubens*. To the left in the choir is Christ on the Cross, by *Ch. Wouters*, 1860. In the chapel on the left, Christ and the disciples at Emmaus, by *Herreyns*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The high-altar and confessionals are by the same sculptor. Fee to sacristan ½-1 fr.

The *Mont de Piété* (Pl. 19; C, D, 3), Rue St. Jean 2, a little to the E. of St. Jean's, formerly the house of Canon Busleyden, is an interesting Gothic building of 1507, with gables, fine arcades, and a tower of brick and limestone, judiciously restored in 1864.

The Biest, the continuation of the Rue St. Jean, leads to the S. to the Marché au Bétail, or Veemarkt, at the S. end of which, to the left, is the church of *St. Peter and St. Paul* (Pl. 9; D, 3), built in the baroque style by L. Faid'herbe in 1670-77 (façade 1709), and formerly belonging to the Jesuits. It contains paintings of scenes from the life of St. Francis Xavier, by Er. Quellin the Younger, Boeyermans, P. Ykens, and others, and sculptures by Verbruggen (pulpit) and J. Geefs (apostles). — Adjacent, Rue de l'Empereur 3, is the former *Keizershof*, built in the late-Gothic style by Margaret of York in 1480, and occupied by a Jesuit college in 1611-1773. It is now a *Theatre* (Pl. 24; D, 3). Opposite rises the —

*Palais de Justice (Pl. 25; D, 3, 4), or court of justice, a picturesque assemblage of buildings, enclosing several courts. It was formerly the palace of Margaret of Austria; from 1561 to 1609 it belonged to the Granvellas; and from 1618 to 1794 it was the seat of the Great Council. The older portions were erected by *Rombout Keldermans* in the late-Gothic style about 1507. The more modern portion, erected by Keldermans about 1517, along with the French artist *Guyot de Beaugrant* (p. 33), is the earliest example of the Renaissance in Belgium. The building has been skilfully restored by *Blomme* of Antwerp (since 1878), and contains some fine chimney-pieces and other interesting works of art.

To the N. of the cathedral are situated the church of *St. Catharine* (Pl. 5; C, 2), with an altar-piece by M. Maureels(?), and the church of the *Grand Béguinage* (Pl. 3; B, 2), built in 1629-47. The latter, which contains pictures by L. Franchoys, De Crayer, Th. Boeyermans, and others, is also embellished with statues by L. Faid'herbe and an ivory crucifix by Duquesnoy (in the sacristy).

The Bailles de Fer (Pl. B, 3; Yzeren Leen), in which, on the right, is the *Maison des Archers* of 1728, leads from the Schepenen-Huis (p. 142) to the picturesque *Grand Pont*, the central bridge over the Dyle, built in the 13th century. — On the *Quai au Sel* (Pl. B, 4), on the left bank, are several interesting houses of the 16th century. Among the most interesting of these are the *Salm Inn* (No. 5), with a Renaissance façade (1530-34; see p. xliii), embellished with columns and arches, and a house near it (No. 17), with exquisite details in the Franco-Flemish style and also dating from the 16th century. Between these are two other interesting old timber-houses (Nos. 7 and 8). — There is also an interesting timber-house on the Quai aux Avoines (No. 23; Pl. B, 3).

From the Grand Pont we proceed straight on viâ the Marché aux Grains and the Rue Haute to the twin towers of the *Porte de Bruxelles* (Pl. A, 4), or 'Overste Poort', a solitary relic of the ancient fortifications. Farther to the S., in the Boulevard, is a statue of *Van Beneden* (1809-94), the naturalist, by Jules Lagae.

From the Marché aux Grains the Rue Notre Dame leads back to the Rue d'Egmont (p. 141), passing halfway, on the right, the late

Gothic church of NOTRE DAME AU DELA DE LA DYLE (Pl. 7; B, 4), recently restored. The choir dates from 1500-1652, the chapels from 1530-40, and the transept from 1545. A chapel behind the high-altar contains *Rubens's* *Miraculous Draught of Fishes, a richly-coloured picture, with wings, painted in 1618 for the Guild of Fishers, from whom the master received 1600 florins for the work (about 90*l.*). On one of the wings are Tobias and the Angel, on the other St. Peter finding the money in the fish's mouth; outside are SS. Peter, Andrew, James, and John. In the next chapel to the left is the Temptation of St. Anthony by *M. Coxie the Younger* (1607); high-altar-piece, a Last Supper by *E. Quellin;* pulpit by *G. Kerricx* (1718). The sacristan will be found at No. 38 Rue Milsen.

In the Rue d'Hanswyck, which continues the Rue Notre Dame to the S.E., is the church of *Notre Dame d'Hanswyck* (Pl. 8; C, 5), built in 1663-78 by L. Faid'herbe in the baroque style on the site of an earlier Romanesque edifice. It contains two large reliefs by L. Faid'herbe and a pulpit by Verhaeghen (1747).

STEAM TRAMWAYS from Malines viâ (11½ M.) *Heyst-op-den-Berg* to (14 M.) *Itegem*, and to (18 M.) *Westmeerbeek*, (23 M.) *Westerloo* (p. 189), and (31 M.) *Gheel* (p. 192).

FROM MALINES TO LOUVAIN, 15½ M., railway in 25-40 min. (fares 1 fr. 70, 1 fr. 35, 90 c.). — The church of (5½ M.) *Boortmeerbeek* contains a Temptation of St. Anthony by Teniers the Younger. From (7½ M.) *Haecht* a steam-tramway runs viâ Dieghem (p. 213) to Schaerbeek (Brussels; comp. p. 80). At (8½ M.) *Wespelaer* are a country-seat and park mentioned by Delille (b. 1738). 12½ M. *Wygmael*, with a starch-factory. The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (made in 1750), and reaches *Louvain* (p. 215).

FROM MALINES TO GHENT, 35 M., railway in 1-1¾ hr. (fares 4 fr. 45, 3 fr. 25, 2 fr. 20 c.). The line crosses the *Louvain Canal*, then the *Senne*, and farther on the *Willebroek Canal* (p. 117). 2 M. *Hombeek;* 5 M. *Cappelle-au-Bois;* 8 M. *Londerzeel*, the junction of the Antwerp and Alost line (p. 2). Beyond (11 M.) *Malderen* we quit Brabant and enter Flanders. 12½ M. *Buggenhout;* 15 M. *Baesrode*. 17 M. *Dendermonde*, and thence to (35 M.) *Ghent*, see R. 10.

FROM MALINES TO ST. NICOLAS AND TERNEUZEN, 42 M., railway in 2¼-3 hrs. (fares 5 fr. 15, 3 fr. 70, 2 fr. 55 c.). 2 M. *Hombeek;* 6 M. *Thisselt;* 8 M. *Willebroeck*, on the canal mentioned at p. 117, the junction of the Antwerp and Alost line (p. 2); 11 M. *Puers* (branches to Dendermonde, p. 73, and to Boom, p. 74); 14 M. *Bornhem*. The train crosses the broad Scheldt, commanding a view of its picturesque wooded banks. — To the left, on the left bank, is (16 M.) *Tamise* (Flem. *Temsche*), a manufacturing town with 11,500 inhabitants. The church contains the tomb of Roeland Lefebvre and his wife (16th cent.) and a Holy Family by Nic. de Liemaeckere. — 21 M. *St. Nicolas*, the junction of the Waasland line for Ghent and Antwerp (p. 75) and of a branch-line to Dendermonde (p. 73); 25 M. *St. Gilles-Waes* (branch-line to *Moerbeke*, p. 75); 27 M. *La Clinge*, with the Belgian custom-house. — 29½ M. Hulst *(Het Bonte Hert; De Wapens van Zeeland)*, the Dutch frontier-station, possesses an interesting Gothic church of the 15th cent.; the Landshuis contains a painting by Jordaens, and the Hôtel de Ville one by Corn. de Vos. — 35 M. *Axel;* 39 M. *Sluyskil*. — 42 M. *Terneuzen* (see p. 66).

Soon after quitting Malines, the train crosses the *Nethe*, a small tidal river, and reaches (18 M.) *Duffel*. To the right rises the old Gothic château of *Ter-Elst*. Then (20½ M.) Contich (E. Station).

From Contich to Turnhout, 26½ M., branch-railway in 1½ hr. — Stations: *Linth*, Lierre (p. 189), junction for Antwerp, Diest, and Hasselt (p. 190); *Nylen*, *Bouwel*, Herenthals, the junction for Roermond (p. 192) and Louvain (p. 215); *Lichtaert*, *Thielen*, and lastly Turnhout (*Hôt. de la Porte d'Or*), the chief town of the district, with 20,400 inhab., a prosperous place, with cloth and other factories, and a leech-breeding establishment. The old *Château* of the Dukes of Brabant now serves as a court of justice and a prison. In the church of *Oud-Turnhout* is a Madonna and saints by De Crayer. Steam-tramways run from Turnhout to the W. to *Antwerp* (comp. p. 148) viâ *Oostmalle*, to the E. to (9½ M.) *Arendonck*, and to the S. to *Moll* (p. 192). — Beyond Turnhout the line crosses the Dutch frontier to *Tilburg* (see p. 409).

Another branch-line runs from Contich to *Boom*, on the line from Alost to Antwerp (p. 2).

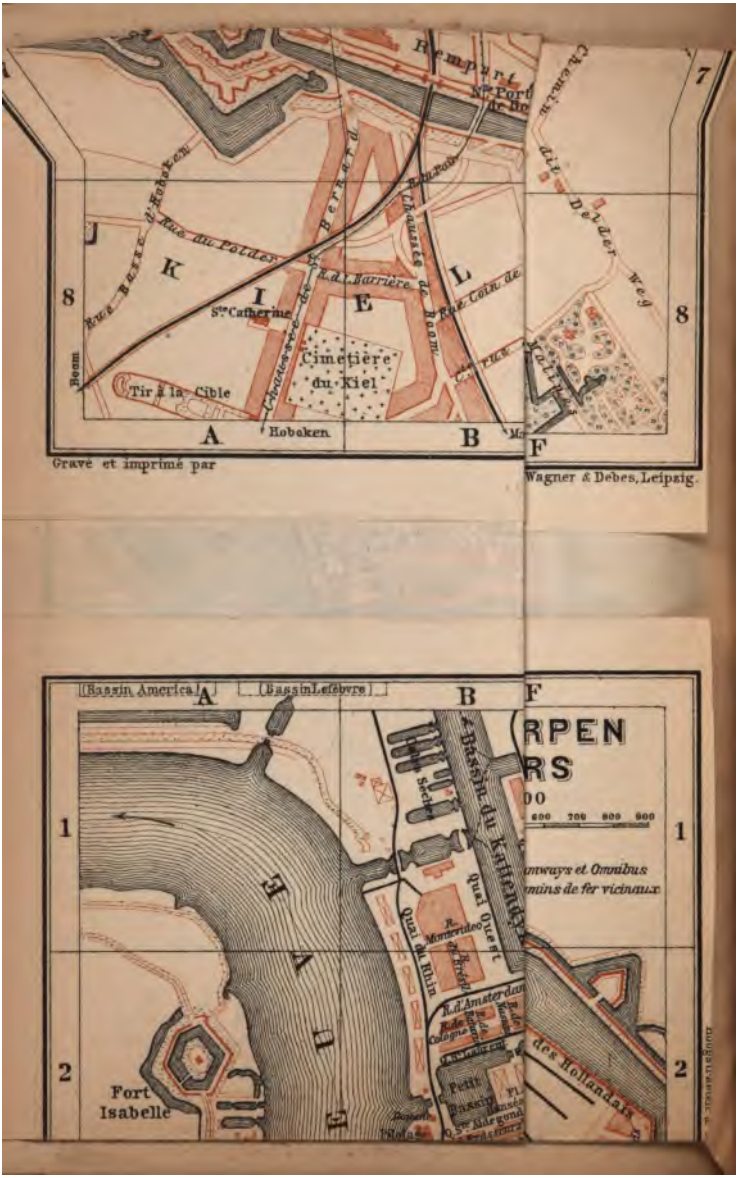
From (24 M.) *Vieux-Dieu (Oude-God)* branch-lines diverge to *Boom* (p. 74) and to *Hoboken* (p. 2). We now pass through the new outworks around Antwerp. 26½ M. *Berchem*, the headquarters of the French during the siege of the citadel in 1832.

27½ M. *Antwerp*, see below.

14. Antwerp.

Railway Stations. The *Central Station* (Pl. D, 3, 4), a large new iron structure designed by L. de la Censerie, for Malines (Brussels, Louvain, etc.), Dendermonde-Ghent, Hasselt-Maastricht, Roermond-Gladbach, Turnhout-Tilburg, Roosendaal, Flushing, and Rotterdam, lies at the E. end of the Avenue De Keyzer, near the Zoological Garden. — The *South Station* (Pl. A, B, 6) is used only by the trains of the Antwerp-Alost (p. 2) and the Lierre-Turnhout (see above) lines. — The *Waes Station* for the direct line to Ghent (Pl. A, 4; R. 10b) is on the left bank of the Scheldt, but there is a ticket and luggage office on the *Quai St. Michel* (Pl. A, 5), on the right bank; tickets taken here include the ferry across the river. — The stations of *Berchem* (Pl. E, F, 6) and *Anvers-Dam* (Pl. D, 1) are used by several international express-trains which do not enter the Central Station, and by all ordinary trains.

Hotels (variously judged; none, perhaps, quite up to the standard to be expected in a town so frequented by tourists). *St. Antoine (Pl. a; B, 4), Place Verte 40, near the post-office, R. from 5, B. 1½, déj. 3, D. 5, pens. 12½-15, omn. 1 fr.; *Grand Hôtel (Pl. C, 4), Rue Gérard 2, with lift and small garden, R. from 3½, B. 1½, déj. 3½, D. 5, pens. 11-15, omn. 1½ fr.; *Hôtel de l'Europe (Pl. b; B, 4), Place Verte 38, R. 4-8, B. 1½, déj. 3, D. 4, pens. 11-14, omn. 1 fr.; *Grand Laboureur (Pl. d; C, 4), Place de Meir 26, R. from 4, B. 1½, déj. 2½, D. 4, pens. from 10, omn. 1 fr.; all these frequented by the English and Americans. — *Hôtel de la Paix (Pl. c; B, 4), Rue des Menuisiers 9, R. 3½-4, B. 1¼, déj. 2½, D. 3, omn. 1 fr. — Hôtel des Flandres (Pl. e; B, 4), Place Verte 9, R. from 4, B. 1¼-1½, déj. 2½, D. 3½-4, pens. from 10, omn. 1 fr.; Central (Pl. h; B, 4), Rue Nationale 32, R. from 2½, B. 1¼, déj. 2½, D. 3½, pens. from 8, omn. 1 fr., well spoken of; Hôt. du Commerce (Pl. g; C, 3), Rue de la Bourse 8, R. 2½-3, B. 1, déj. 2, D. 2½, pens. 7½ fr.; Cheval de Bronze, Marché aux Œufs 31, these two commercial; Rose d'Or (Pl. n; B, 3), Pont aux Tourbes 3, R. & B. 3, D. incl. wine 3 fr., plain; Fleur d'Or, Ruelle des Moines 1, near the Place Verte, R. from 2, B. 1 fr., unpretending. — On the *Scheldt*: Queen's Hôtel (Pl. i, B 3; English landlady), R. 4-6, B. 1¼, déj. 2½, D. 3½, pens. 8-10, omn. 1 fr.; Hôt. du Rhin (Pl. k; B, 3), fine view of the river, R. 2½-5, B. 1, déj. 2½, D. 3 fr.; Hôt. d'Angleterre (P). m; B, 3), these three on the Quai Van Dyck. In the vicinity: Hôt. de Hollande (Pl. l; B, 4), Rue de l'Étuve 2, R. 3-4, B. 1¼, déj. 2, D. 3½ fr. — *Near the Principal Station*: Gr. Hôt. Weber (R. from 3½ fr.),



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Jardin
Zoologique
Panorama
Chaussée de Turnhout
Rue des Champs
R. Violette
St. Marie
St. Jean
BORGERHOUT
Hôpital
St. Joseph
Rue Nuvet
Rue Sterlinger
Porte Léopold
Porte Louise
Blanchisserie
Canal d'Herenthals
Chemin du Canal
Stat. de Borgerhout
Av. Moretus
St. Joseph
Usine à Gaz
Stat. de Zurenborg
R. de la Pretoria
Av. Cogels-Osy
Vélodrome
Rue du Rempart
Longue r. d'Argile
Pte de Borsbeek
Hôpital militaire
Arsenal
Av. Marie
Station de Berchem
Porte de Berchem
Chemin St. Jacques
3
4
5
6

Pschorr, Hôtel de Londres (with restaurant), Hôtel-Restaurant St. Jean (R. from 3, B. 1, déj. 2½, D. 3-5 fr.), all in the Avenue De Keyzer, Nos. 45, 47, 64, and 21; Trois Suisses, Rue Anneessens 30, R. 2½, B. 1, déj. 2, pens. 6 fr., well spoken of; Ville de Francfort, Rue de la Station 13, R. 2-2½ fr., B. 60 c., unpretending. — *Pension Kern-Loos*, Longue Rue d'Herenthal 35.

Cafés. **Canterbury*, Place de Meir 14 (Pl. C, 4); *Café de l'Empereur*, Place de Meir 19; *Aeckerlin*, Place de Meir 13; *Français*, *Suisse*, both Place Verte; *Grand Comptoir de la Bourse*, corner of the Longue Rue Neuve and the Rue de la Bourse; *Mille Colonnes*, Avenue De Keyzer 1; *Spatenbräu*, *Pavillon du Steen*, on the Promenoirs (Pl. B, 3, 4; p. 183), with fine view of the Scheldt, pleasant on warm evenings. — **Confectioners:** **Pâtisserie Meurisse*, Marché aux Œufs 50; *Lens*, Rue des Tanneurs 16; *Blümer*, Marché aux Souliers, elegantly fitted up; *Locus-Broekart*, Pont de Meir 3.

Restaurants. *Bertrand*, Place de Meir 11 (Pl. C, 4), D. from 5 fr., cheapest wine 4 fr. a bottle; **Rocher de Cancale*, Rue des Douze Mois 19, adjoining the Exchange and the Place de Meir; **Taverne Rheingau*, Place de Meir 1; *Taverne Métropole*, Rue des Tanneurs, near the W. end of the Place de Meir. — *Taverne Crets*, corner of Place Verte and Rue Nationale; **Hôtel de Londres* (see above); **Taverne St. Jean* (see above); *Critérium Bar*, Avenue De Keyzer 17; *Cheval de Bronze* (p. 146), Marché aux Œufs 31; *Café Suisse* (see above), D. 2-3 fr.; **Taverne Alsacienne*, the last two in the Place Verte. — **Beer.** **Pschorr* (see above), *Universel* (concert in the evening), *Weber* (p. 146), *Habis*, all in the Avenue De Keyzer; *Flora*, *Trois Suisses*, both in the Rue Anneessens; *Salvator-Keller*, Vieux Marché au Blé 26; *Café Shakspeare*, Rue Léopold 15. Near the Central Station are several houses, such as the *Royal* and *Worthington Taverns* (Rue Anneessens, Nos. 21 and 19), where pale ale and stout may be obtained on draught, with bread and cheese, etc. — **Wine.** **Moselhäuschen*, Rempart Catherine 74, near the W. end of the Place de Meir; *Taverne Rheingau* (see above), Place de Meir 1, good hock and moselle; *Zur Mosel*, Rue des Douze Mois 16, near the Exchange; *Café Aeckerlin* (see above); *Continental Bodega*, Place de Meir 17; *Vigna* (Italian wines), Rue des Douze Mois 15; *Caves Anglaises*, Marché aux Souliers 14.

Baths. *Bains St. Pierre*, Rue Van Noort 12, near the Park; *Bain de Spa*, Place de la Commune 4 (1 fr.). Warm and cold baths may also be obtained in the best hotels. — *Swimming Bath* (Pl. B, 7), at the corner of the Rue de Bruxelles and the Rue Bréderode, open from April 15th to October 15th (for ladies on Mon. and Frid. before 12, and on Wed. from 2 o'clock).

Post Office, Place Verte, S. side (Pl. B, 4), open 7 a.m. till 8 p.m. (on Sun. 7 a.m. till 1 p.m.); several branch-offices. — **Telegraph Offices**, Rue des Douze Mois (Pl. C, 3, 4), on the S. side of the Exchange, and at the railway-station (open at night). — **Public Telephones** in the railway stations and the post and telegraph offices (use for 5 min., 25 c.; communication with Brussels, 1 fr.; with Paris, 3 fr.). No charge is made for the use of the town telephones in the restaurants and the waiting-rooms of the tramways.

Cabs (*Voitures*) for 1-3 pers. (night-fares from 11 p.m. to 6 a.m.).	*One-horse*		*Two-horse*	
	By day	At night	By day	At night
By *Time*, 1-3 pers. per ½ hr.	1.—	2.—	1.50	3.—
" " Each additional ¼ hr.	—.50	—.50	—.75	—.75.

For 4 pers. 50 c. more; and to the northernmost harbour-basin 1 fr. extra. The tariff does not apply to drives beyond the fortifications. Luggage carried outside (placé à l'extérieur), 20 c. each piece. The driver expects a gratuity of 10-25 c. In case of disputes, apply to the nearest policeman.

Omnibuses from the *Grand' Place* (Pl. B, 3) to the *Zurenborg Station* (Pl. F, 5), viâ the Longue Rue Neuve, Place de la Commune (Pl. C, D, 3), and Rue Ommeganck (Pl. D, 3), and from the *Rue Kipdorp* (Pl. B, C, 5) by the Place de la Commune (Pl. C, D, 3), the Rue Carnot, and the Chaussée de Turnhout to Burgerhout (Pl. F, 3), near the Porte de Turnhout.

Tramways (comp. the Plan; fares 10-25 c.).

1. From the Quai Van Dyck (Pl. B, 3) by the Place Verte, Place de Meir (Pl. C, 4), and Avenue De Keyzer (Pl. D, 3) to the Central Station

(Pl. D, 3, 4), and then by the Boulevard Léopold to the *Drybeek* (Trois Cœurs), near the Pépinière (Pl. D, 6).

2. From the *N. Harbour* (Entrepôt Royal; Pl. C, 2) through the Avenues du Commerce, des Arts, de l'Industrie, and du Sud to the *Musée de Peinture* (Pl. E, 5). — A branch-line diverges from the *Avenue de l'Industrie* to the *Waesland Station* (Pl. A, 5).

3. 'Tramway Maritime': from the *Place Gilis* (Pl. A, 5) on the S. harbour along the Scheldt to the N. harbour, and by the Quais Flamand, St. Michel, Plastin, Van Dyck, Jordaens, and Ortelius, the Canal des Brasseurs, the Place de l'Entrepôt, Avenue du Commerce, Rue Vondel, and Rue Basse to the *Rue Potbeek* (Pl. E, 2; near the Hospital of Stuivenberg).

4. From the *Place St. Paul* (Pl. B, 3) by the Canal des Récollets, the Place de Meir, and the Chaussée de Malines to the fortifications at Berchem (Pl. E, 7).

5. From the *Quai St. Jean* (Pl. B, 4) by the Rue du Couvent, Rue des Peintres (Pl. B, 5), Rue Anselmo, and Rue Lozane to the *Drybeek* (see above) and the *Route de Wilryck* (Pl. D, 8).

6. 'Tramway du Sud d'Anvers' from the *Rue Nationale* (Pl. B, 4), near the Place Verte, through the Rue des Peignes, the Rue Gérard, the Avenue du Sud, the Rue Bréderode, and the Rue Montigny to *Kiel* and *Hoboken* (p. 2). Every alternate car stops at the *Palais de Justice* (Pl. C, 5).

7. From the *Place de Meir* (Pl. C, 4) through the Rue des Tanneurs, Rue Léopold, and Longue Rue d'Argile to the *Rue van Luppen* (Pl. E, 5).

8. 'Tramway du Nord d'Anvers' from the *Rue Klopdorp* (Pl. B, 3) by the Marché aux Chevaux and the Rue du Viaduc (Pl. D, 1) to *Merxem*.

9. From the *N. Bassins* (Plaine van Schoonbeke; Pl. B, 2) by the Rue des Aveugles (Pl. C, 3), Place de Meir, Avenue Van Eyck (Pl. C, D, 5), and Place Loos to the *Place du Dragon* at *Zurenborg* (Pl. F, 5).

10. From the *Hôtel de Ville* (Pl. B, 3) by the Longue Rue Neuve, Rue Carnot, Rue Ommeganck, and Rue de la Province Nord to the *Place du Dragon* at *Zurenborg* (Pl. E, 5).

Steam Tramways. 1. From *Zurenborg* (Place du Dragon; Pl. E, F, 5) to (16 M.) *Oostmalle;* and thence in one direction to (25 M.) *Turnhout* (p. 146) and in another to (20½ M.) *Hoogstraeten* (p. 185). — 2. From *Zurenborg* station (Pl. F, 5) viâ (8½ M.) *Broechem* to (20½ M.) *Oostmalle* and to (13 M.) *Lierre* (p. 189). — 3. From *Klapdorp* station (Pl. B, 3) viâ *Merxem*, *Lillo*, and *Santvliet* to (26 M.) *Bergen-op-Zoom* (p. 269) and (31 M.) *Tholen* (p. 187). — 4. From *Klapdorp* station (Pl. B, 3) viâ Merxem to (5 M.) *Schooten* and viâ *Brasschaet* (p. 185) to (30 M.) *Breda* (p. 409).

Steamboats. To and from *London* direct or viâ Harwich, see p. 7. — To *Hull* on Wed. and Sat., in 22 hrs. (fares 15*s.*, 10*s.*). — To *Glasgow* once weekly (fares 25*s.*, 15*s.*). — To *Goole* every Wed. and Sat. in 24 hrs. (fare 15*s.*). — To *Grimsby* every Tues., Thurs., and Sat. in 20 hrs. (fares 15*s.*, 7*s.* 6*d*). — To *Newcastle* every Wed. in 30 hrs. (fares 22*s.* 6*d.*, 11*s.* 6*d.*). — To *Leith* twice weekly in 33 hrs. (fare 25*s.*, return 2*l.*). — To *Hamburg* once weekly in 35 hrs. (fares 40 fr., 35 fr.). — To *Dublin* and *Belfast* once a fortnight (fare 10*s.*). — To *Liverpool* twice weekly (fares 22*s.* 6*d.*, 15*s.*). — To *Rotterdam*, see p. 186.

A pleasant steamboat-trip on the Scheldt may be made to *Rupelmonde*, *Boom* (railway also to this point, 10 M.; comp. p. 146), and *Temsche*, starting (thrice daily in summer) from the 'Embarcadère' (Pl. B, 3); return-fare 2 or 1½ fr. — Excursion-steamers sometimes ply on the Scheldt on summer-afternoons, starting from the 'Embarcadère'.

Theatres. *Théâtre Royal* (Pl. C, 4; p. 180), for operas and dramas, performances in French, four times a week from Sept. to April. — *Flemish Theatre*, or *Nederlandsche Schouwburg* (Pl. C, 3; p. 181), similar performances in Flemish, closed in summer. — Scala, Rue Anneessens 28 (Pl. D, 3), *varieties* and operettas.

Music. In summer, if the weather is favourable, bands perform in the *Park* (p. 181) on Sun. at 4; in the *Pépinière* (p. 182) on Mon. and Fr., 8-10 p.m.; in the *Place Verte* (p. 183) on Wed. and Sat., 8-10 p.m.; and in the *Place St. Jean* (Pl. C, 2) on Mon. and Thurs., 8-10 p.m. Other bands

frequently play in the public squares on Sun., 11-1 and 2-5 p.m. — *Concerts Populaires*, eight times during the winter in the Theatre Royal (p. 148). For admission to the concerts of the *Société Royale d'Harmonie* (p. 182) and the *Cercle Artistique* (p. 180), an introduction is necessary.

British Consul-General, *Sir Gerald Perry*, Rue de l'Esplanade 30; vice-consuls, *W. Lydcotte, Esq.* and *H. C. Venables, Esq.* — **United States Consul-General,** *Geo. F. Lincoln, Esq.*; deputy-consul, *S. H. Haine, Esq.* — **Lloyd's Agent,** *Walter Blaess*, Rue Longue Neuve 44.

English Church in the Rue des Tanneurs; services at 11 and 7. Chaplain, *Rev. A. Stanley, LL. D.*

Shops. BOOKSELLERS. *O. Forst*, Place de Meir 69; *M. Ruf*, Place de Meir 87; *Ackermann*, Place Verte 29. — PHOTOGRAPHS. *O. Forst*, *Ackermann*, see above; *Zazzarini & Co.*, Marché aux Souliers 37; *Thirion*, Place Verte 17, adjoining the cathedral (also paintings). — LACE. *J. Slappers*, Place Verte 6. — TRAVELLING REQUISITES, *Carlier*, Marché aux Souliers 10 & 22. — MONEY CHANGERS: *Baelde Frères*, Canal des Recollets 63 (Pl. B, 3); *Bouquillon & Waterkeyn*, Marché au Lait 23; *J. A. Servais*, Rue Leys.

Intelligence Bureau for strangers (*'Ligue Anvers en avant'*), Place de Meir 19 (Pl. C, 4).

Collections, etc.

Commercial Museum (p. 180), daily 10-3, free.

Exchange (p. 153), always open; during business-hours (1-3) admission to the galleries only.

Hôtel de Ville (p. 158), open all day; inspection most convenient before 10 a.m. and after 4 p.m. Fee 1/2 fr.

Library (p. 161), week-days 10-5.

Museum (p. 167), daily 9-5 (Oct.-April 9-4), 1 fr.; Thurs., Sun., and holidays free.

Musée Plantin (p. 164), daily 9-4 (winter 10-4), 1 fr.; Thurs., Sun., and holidays free.

Panorama (p. 183), daily till dusk, 1/2 fr.

Steen (p. 184), daily 9-5 (winter 10-4), 1 fr.; Thurs., Sun., and holidays free.

Zoological Garden (p. 183), daily until 7 p.m., 1 fr.

The **Churches** (comp. p. xvi) are generally open 6-12 and 4-5. The following particulars should be noticed.

Cathedral (p. 154), open for the inspection of the works of art (except during Lent) on Sun. and Thurs. 8-12, free; on other days 12 to 4 or 5, 1 fr. for each person (tickets from the 'Concierge' in the house No. 19 opposite the S. portal, in the Place Verte). The pictures are usually covered up again about 10 min. before the nominal time. The importunate 'guides' should be repulsed. For the *Tower*, comp. p. 158.

St. Andrew (p. 166), at noon and in the evening entrance from the Rue St. André; knock at the door. Fee 1 fr.

St. Augustine (p. 166), daily 6-12; at other hours, entrance Rue Everdy 12; fee 1/2 fr.

St. George (p. 180), at noon and in the evening on application to the sacristan; fee 1/2 fr.

St. Jacques (p. 161); the pictures are shown on week-days only, 12-4 p.m. (4.30 in summer); fee 1 fr. Principal entrance on the S. side, Longue Rue Neuve; the sacristan, Longue Rue Ste. Anne 27, is generally in the church; knock at the door.

St. Paul (p. 160), at noon and in the evening entrance in the Rue des Sœurs-Noires; knock at the door. Adm. 1 fr., proportionately less for a party.

Principal Attractions (1 1/2-2 days). 1st Day. In the morning: Hôtel de Ville (p. 158), *Cathedral (p. 154), Exchange (p. 153), *St. Jacques (p. 161). Afternoon: *Musée Plantin (p. 164), Docks (p. 183). — 2nd Day. In the morning: *Museum (p. 167). Afternoon: Park (p. 181) and Zoological Garden (p. 183).

Antwerp, French *Anvers*, Spanish *Ambéres*, with about 335,000 inhabitants (including the suburbs of Borgerhout, Berchem, and Kiel), situated on the broad and deep *Scheldt (Escaut)*, 60 M. from the sea, is one of the greatest seaports of Europe, serving as an outlet for the commerce of Germany as well as of Belgium. The population is almost exclusively Flemish. The name is possibly derived from 'aan't werp' (*i. e.* 'at the wharf'); comp. p. 159.

Our knowledge of Antwerp extends as far back as the 7th century. In 836 it was destroyed by the Northmen. After about the beginning of the 11th cent. Antwerp appears as the capital of a margraviate, established to protect the German frontier against the powerful Counts of Flanders. The most celebrated margrave of Antwerp was *Godfrey de Bouillon*. Its advantageous situation favoured the development of the town; and its wealth greatly increased about the close of the 15th cent., when the silting up of the Zwyn transferred the trade of Bruges hither, and when the discovery of the new sea-routes enabled the Netherlands to monopolize a great part of the transit-trade between Cadiz, Lisbon, and Central Europe. Under the powerful protection of Emp. Charles V. Antwerp was perhaps the most prosperous and wealthy city on the continent, surpassing even Venice and Genoa themselves. When at the height of its prosperity it numbered 125,000 inhab. (in 1568). At that period vessels from every part of the world lay in the Scheldt, while a hundred or more arrived and departed daily. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xiv), records that in 1566 the spices and sugar imported from Portugal were valued at $1^1/_2$ million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold embroideries from Italy 3 million, grain from the Baltic $1^1/_2$ million, French and German wines $2^1/_2$ million, and imports from England 12 million ducats. Upwards of a thousand foreign commercial firms had established themselves at Antwerp, and one of the Fuggers, the merchant-princes of Augsburg, died here leaving a fortune of over 2 million ducats. The Flemish manufactures (carpets, clothing stuffs, gold and silver wares) also enjoyed a high reputation after the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the reign of Philip II. The terrors of the Inquisition banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk-factories, and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576, when the city was unscrupulously pillaged, and lost 7000 of its inhabitants by fire and sword; it afterwards suffered severely during a siege of fourteen months followed by its capture by Duke Alexander of Parma in 1585, when the

population was reduced to 85,000; and in 1589 the population had farther dwindled to 55,000. In addition to these disasters, the citizens lost the greater part of their commerce, which fell into the hands of the Dutch after the union of the Seven Provinces, while the Peace of Westphalia finally closed the Scheldt against sea-going vessels in 1648. In 1790 the population had sunk to 40,000 souls. The collapse of the Austrian supremacy saw the dawn of a happier period. In 1795 the French extorted from Holland the abolition of the Scheldt dues by the Treaty of The Hague. Napoleon, who recognised the strategical importance of the situation of Antwerp, caused a harbour and new quays to be constructed and planned the foundation of a new city on the opposite bank of the river, but the wars in which he was engaged prevented him from actively promoting the interests of commerce. In 1814 the city was defended against the Allies by *Carnot*, but was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,500), but it was again utterly ruined by the revolution of 1830, in which the citizens participated sorely against their will, and which diverted its trade to Rotterdam and Amsterdam. In 1830 the town was occupied by the Belgian insurgents and was bombarded from the citadel by the Dutch general Chassé, who in his turn was besieged here by the French for two months in 1832. It was many years before Antwerp began to recover from these calamities. Indeed the tide of prosperity did not again set in fully till 1863, when the right of levying navigation-dues on the Scheldt, granted to Holland by the peace of 1839, was commuted for a sum of 36,000,000 fr., one-third paid by Belgium and the rest by the other powers interested. Since that date, however, its commerce has rapidly increased, and many German and other foreign merchants have settled here. In 1840-49 the port was entered annually by 1544 ships of 242,468 tons' burden; in 1860-69, by 2957 ships of 822,533 tons; in 1870-78, by 4510 ships of 2,083,516 tons; in 1898, by 5358 ships of 6,482,043 tons (4721 steamers, 637 sailing-ships). In 1864 the value of the imports was 410 million francs; in 1897 it was about 1556 million francs; within the same period the value of the exports rose from 159 million to 800 million francs, and that of the transit-trade from 76 million to 358 million francs, in spite of the competition of Dutch ports. The principal imports are wheat, coffee, hops, tobacco, wool, hides, petroleum, and timber. The most important industries of the city are diamond-cutting, cigar-making, lace-making, sugar-refining, brewing, and distilling. Antwerp is also an emigration-port of some importance (*ca.* 17,000 emigrants in 1898).

Antwerp is the principal arsenal of the kingdom of Belgium, and one of the strongest fortresses in Europe. The city and river

are defended by a number of advanced forts as well as by broad and massive ramparts, 11 M. in length. Part of the environs can be placed under water. Antwerp is intended to serve as the rendezvous of the Belgian army, should it be compelled, in case of the violation of the neutrality of the country, to retire before an enemy of superior force. It is calculated that it would require an army of 260,000 men to besiege it effectually, and at least a year to reduce it by starvation.—The removal of the old ramparts has allowed the town to expand to six times its former size (now nearly 7 sq. M.).

Antwerp is one of the most interesting towns in Belgium. The numerous masterpieces of painting which it possesses afford one of the best proofs of its mediæval prosperity. The fascinating influence of *Rubens* (see Introd.) cannot be appreciated without a visit to Antwerp, where his finest works are preserved; while *Quinten Matsys*, *Teniers*, *Van Dyck*, *Jordaens*, *Corn. de Vos*, *De Crayer*, *Seghers*, and *Neeffs* also lived and worked in this city.

Modern Art. In the third decade of the 19th cent. Antwerp made a vigorous effort to regain the artistic pre-eminence which it so gloriously asserted during the 17th century. *Van Brée* (1773-1839), *F. de Braekeleer* (1792-1883), and others, who trod in the wonted paths of academic art, were succeeded by revolutionaries, whose works clearly betrayed their connection with the political agitation for the separation of Belgium from Holland. But this predominance of patriotic themes was transitory; and a more important and more lasting effort was next made to resuscitate the ancient national style of art, and to revive a just appreciation of Rubens and his contemporaries. *Gustav Wappers* (1803-74) was the first to break ground with his 'Burgomaster Van der Werf during the siege of Leyden' (1830) and his 'Scene from the Belgian Revolution of 1830' (1834), both of which were received with great applause, however theatrical they may now seem. *Nicaise de Keyser* (1813-87), whose battle-pieces ('Battle of Spurs', painted in 1836; 'Battle of Worringen') are marked by great liveliness and freshness of colour, adopted a similar style. *Hendrik Leys* (1815-69), however, the founder of the so-called 'archaic school', made a much more decided return to the old style. After a preliminary period of enthusiasm for the great masters of the 17th cent., Leys finally adopted the conceptions of the early-German and early-Flemish schools. The 15th and 16th cent. figures in the pictures by this master seem as if they had stepped out of canvasses by Dürer or Matsys. *Jos. Lies* (1821-65), *V. Lagye* (1825-96), *Fr. H. Vinck* (b. 1827), and *P. van Ouderaa* (b. 1841), all followers of Leys, are still highly esteemed in Antwerp. *Henri de Brakeleer* (1840-88), a pupil of Leys, carried this 'retrospective' art into a new sphere, and depicted the quiet and simple life of artizans with the eye of a Pieter de Hooch or a Vermeer van Delft. The Dutch painter *Alma Tadema* (b. 1836), who pursues the archaic style with such distinguished success, was also a pupil of Leys.

J. B. Kindermans (1805-76) and *J. P. F. Lamorinière* (b. 1828) both belong to the elder generation of landscape-painters; while newer methods are represented by *Jos. Heymans* (b. 1839) and *Th. Verstraete* (b. 1851), who settled in the country village of Brasschaet (p. 185), imitating the masters of the Barbison school.

Jan Stobbaerts (b. 1838) paints labourers, landscapes, and still-life, sometimes with an almost repulsive naturalism, in the style of Courbet. *Charles Verlat* (1824-90), whose 'Cart and Horses' (p. 179), painted in 1861, is a large street-scene in the spirit of Courbet, made a name for himself as an animal-painter also; but after a visit to the East he devoted himself to religious subjects treated in the modern realistic spirit. *Jan van Beers* (b. 1852), a brilliant draughtsman, is equally famous for his sensational genre-paintings and for his portraits.

a. The Central Part of the Old Town.

The main approach from the Central Station (p. 146) to the Old Town is the broad Avenue De Keyzer (Pl. D, 2; tramway No. 1, p. 147), or *De Keyzer Lei*, the most frequented thoroughfare in the city, especially on summer-evenings (numerous cafés).

Beyond the line of avenues (p. 181) is the *Place Teniers* (Pl. C, 3), with a statue of *David Teniers the Younger* (1610-90), by J. Ducaju (1867). — The Rue Leys, widened in 1899, leads hence to the W. to the —

Place de Meir (Pl. C, 3, 4), the finest open space in the old town, which has been formed by the arching over of a canal. This Place, with the streets leading to the W. (towards the Place Verte) and to the S. (Rue des Tanneurs, p. 180), is the chief centre of business in Antwerp, with the principal restaurants, cafés, and 'tavernes'. No. 50 in the Place, on the S. side, is the Royal Palace, erected in 1745 from plans by *Van Baurscheidt*, for Van Susteren, a wealthy citizen of Antwerp. No. 52, a little farther to the E., is the *House of Rubens's Parents*, erected in 1567, and restored in 1854, a richly decorated building with a bust of Rubens on the top. The only remaining relics of the house which the illustrious painter built for himself in 1611, and where he died on 30th May, 1640, are a handsome garden-portico and a summer-house, now in the garden of a house to the left (No. 7) in the neighbouring Rue Rubens.

The Rue des Douze Mois (Twaalf-Maandenstraat) leads from the N. side of the Place de Meir to the ***Bourse**, or *Exchange* (Pl. C, 3), erected in 1868-72 on the site of a fine late-Gothic structure of 1531 (by *Dom. van Waghemaker*, p. 154), which was the oldest exchange in Europe but was burned down in 1581 and in 1858. The new edifice, designed by *Jos. Schadde*, is in the same style as its predecessor, but on a much larger scale, and has an entrance on each of the four sides. The hall, which is covered with glass, is 56 yds. long and 44 yds. wide, and is surrounded by a double arcade, borne by 68 columns (all of different designs) and opening towards the centre in Moorish-Gothic trefoil arches. Above these is a gallery borne by 38 columns, adjoining which is the *Tribunal de Commerce*. The ceiling is borne by an elegant wrought-iron framework, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief seafaring nations. Except during business-hours (see p. 149), the building is used as a public thoroughfare; ascents to the galleries adjoining the N. and S. portals.

From the Pont de Meir (or Meirbrug), the short street at the W. end of the Place de Meir, we may proceed either viâ the Marché *aux Souliers* (Schoenmarkt), with its numerous shops, or viâ the *Marché aux Œufs* (Eierenmarkt), to the Place Verte (Groenplaats; *Pl. B, 4; band, see p. 149*), formerly the churchyard of Notre Dame, adorned with a **Statue of Rubens**, in bronze, by W. Geefs (1843)

The scrolls and books, together with the brush, palette, and hat which lie at the feet of the statue, are allusions to the pursuits of the master as a diplomatist and statesman, as well as as a painter. The site of the *General Post Office*, on the S. side of the Place, was, in the 16th cent., occupied by the 'factory' of the great commercial house of the Welsers of Augsburg. On the N. side, almost in the centre of the crowded oldest part of the city, which extended from the Scheldt to the Rempart Ste. Cathérine (Katelynevest; Pl. B, C, 3, 4) on the E., and to the Rempart du Lombard (Pl. B, 4), on the S., rises the —

***Cathedral** (*Notre Dame;* Pl. B, 3), the largest and most beautiful Gothic church in the Netherlands. It is of cruciform shape, with triple aisles and ambulatory. It was begun in 1352 under the superintendence of *Jean Amel* or *Appelmans* of Boulogne. After his death in 1398 the work was continued by his son *Peter*, who was succeeded by *Jean Tac* in 1434 and *Master Everaert* in 1449. To this period (1352-1449) belong the choir with its ambulatory and chapels, the sacristies, and the tower up to the first gallery. The S. aisles were built in 1425-72, the N. aisles in 1472-1500. At the beginning of the 16th cent. the building-operations were directed by *Herman van Waghemaker* (d. 1503) and his son *Dominic*, the chief evidences of whose skill are the dome above the crossing and the late-Gothic upper part of the N. tower, the final pinnacle, dating probably from 1592. The S. tower was left unfinished in 1474, when only a third of the contemplated height had been reached. The nave and aisles were not vaulted till 1611-16. In 1533 the church was seriously damaged by fire, in 1566 by puritanical zealots, and again in 1794 by French Republicans. A restoration has been begun under *Fr. Durlet* (d. 1876) and *E. Eife*, and the main façade and part of the N. side have been laid bare, but the rest of the exterior is still disfigured by the mean houses clustered around it. The present cathedral-architect is *Fr. Baeckelmans*.

The *Interior (adm., see p. 149) is grand and impressive, and the rich perspective of its six aisles is very effective. Its length is 384 ft.; width of nave 171 ft., of transept, 212 ft.; height 130 ft. Its area amounts to 70,000 sq. ft. (that of Cologne Cathedral is 66,600, St. Paul's in London 84,000, St. Peter's at Rome 162,000 sq. ft.). The vaulting is supported by 125 pillars. The level of the pavement has been several times raised.

The S. Transept, entered from the Place Verte, contains *Rubens's* far-famed masterpiece, the **Descent from the Cross, a winged picture, painted in 1611-12 (in Paris from 1794 to 1816; restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the *master's first wife* and his daughter respectively. In the N. transept is *Rubens's* *Elevation of the Cross, painted in 1610, soon after his

return from a residence of eight years in Italy (also in Paris from 1794 to 1816).

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies is a peculiar and very effective feature in the composition, usually said to be borrowed from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens's female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens's wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens's absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalen.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altar-piece representing their patron saint 'St. Christophorus' (*i.e.* 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher, Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, *viz.* in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however, were simply these. A dispute having arisen about the cost of a wall which separated Rubens's property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalise the price to be paid by each party. The hermit and the owl are well-known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners, the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627 (see below). The wings form part of the same subject. On the right is a group of women and children, with horror depicted in their countenances, behind them are the Virgin and St. John; on the left, mounted officers, behind them the thieves, who are being nailed to their crosses by the executioners. — This painting, for which Rubens received 2600 florins, was originally the high-altar-piece of the church of St. Walpurgis, and was retouched by the artist in 1627. Three easel-paintings and a representation of God the Father which hung above the main picture were sold by the church-authorities in 1737 and have since disappeared. The present painting was placed in the cathedral in 1816.

Choir. The high-altar-piece is an *Assumption by *Rubens*, painted in 1626. This picture ranks with the Assumption in the Imperial Museum at Vienna as one of the best of the ten canvasses Rubens devoted to this subject. The high-altar dates from 1824. — The rich Gothic *Stalls*, carved in wood in 1840 et seq. from *Durlet's* designs, are adorned with reliefs from the life of the Virgin and with figures of the Fathers of the Church and of the Founders of the great Monastic Orders, by *K. Geerts* (p. 85), *J. de Boeck*, and *J. van Wint*.

The other works of art in the cathedral are all very inferior in interest to the three pictures by Rubens. As their position is frequently altered, the following description cannot claim to be permanently accurate. We begin to the S., in the —

Ambulatory. 1st Chapel (on the S.): modern stained glass, by *Didron* of Paris (1872), representing the Mourning over the body of Christ. — 2nd Chapel: *Rubens*, the Resurrection, painted in 1612 for the tomb of his friend the printer Moretus (see p. 164); on the inside of the shutters John the Baptist and St. Martina, on the outside angels. Opposite, above the tomb of Rottiers (d. 1776), is a portrait of St. Norbert, by *M. Pepyn*. The carved confessionals in this and the following chapels are by *P. Verbruggen*. The best view of the Assumption is obtained from this chapel. — 3rd Chapel: *Artus Quellin the Younger*, Marble monument of Bishop Ambrosius Capello (d. 1676), the only monument of a bishop in the church which escaped destruction in 1794. Interesting altar-piece of the *School of Cologne* (14th cent.), representing St. Michael and the dragon with Christ enthroned, angels, and saints. — 4th Chapel: *J. de Backer*, Last Judgment, on the wings, portraits of the Plantin family by *B. Sammeling* (1591; generally covered); beneath it the tombstone of Plantin, the printer (p. 164), with inscription by Justus Lipsius. — 5th Chapel: Modern stained glass by *A. Stalins* and *A. Janssens*, after *J. Béthune*; modern altar-piece (triptych) by *J. Anthony* (1890). — 6th Chapel: Modern stained glass by the same artists. The painted group of the Mater Dolorosa is by *A. Quellin the Elder*. — At the back of the high-altar, the Dying Mary, a large picture by *Abr. Matthys* (1634). Below it, the Marriage of the Virgin, the Annunciation, and the Visitation, painted in grisaille with great skill by *M. J. van Brée* in imitation of half-relief. In front of it, Tomb of Isabella of Bourbon (d. 1465), second wife of Charles the Bold, with her recumbent figure in bronze. — 7th Chapel: Stained glass by *Béthune*, *Stalins*, and *Janssens*; altar-piece by *P. van der Ouderaa* (1891). — The 8th Chapel is that of the old Guild of *St. Luke*; modern altar, designed by *Fr. Baeckelmans* (1893); altar-piece, the Virgin with St. Luke, by A. de Vriendt; stained glass by *Stalins* and *Janssens* (1892). — 9th Chapel: Modern carved altar in the style of the 15th cent., from the design of Jos. Schudde, with scenes from the life of St. Joseph, to whom this chapel is dedicated.

Paintings by *L. Hendrix*: Philip IV. dedicating Belgium to St. Joseph, Pius IX. appointing Joseph patron-saint of the Roman Catholic church in Belgium. Stained glass, above, from designs by *Stalins* and *Janssens*, representing the tree of Jesse; the two other windows by *Didron*. On the left wall is a Pietà in the style of Rubens's Christ 'à la paille'. — 10th Chapel: Modern altar in carved wood, with winged pictures by *J. Anthony* (1897). — 11th Chapel: Large winged altar in carved wood by *De Boeck* and *Van Wint*. — On the pillar between Chapels 11 and 12, *Van Veen*, Entombment. — 12th Chapel (a large one, adjoining the two last): *A. Quellin the Elder*, Painted statue of St. Anthony, on the altar; stained glass of 1503 (restored), commemorating a commercial treaty between Henry VII. of England and Philip I. of Castile.

Transept. *Rubens's* pictures, described on p. 154. Also, in the N. Transept: Stained glass of 1615 and 1616 (that above the portal portraying Archduke Albert and his consort Isabella, another Godfrey de Bouillon founding the Order of the Canons of St. Michael), restored in 1866. On the left, *Fr. Francken the Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus; on the wings, St. Ambrose and the prophet Elias (1586); opposite, *Abr. Janssens*, four church-fathers. — S. Transept: Large stained-glass window after *J. Béthune*, the Patron Saints of the Arts; on the left, *Murillo* (?), St. Francis; on the right, *M. de Vos*, Marriage at Cana; *Van Veen*, Last Supper. — The dome above the crossing is adorned with an Assumption by *Corn. Schut* (1647).

The Nave and aisles contain some ancient and modern *Stained Glass Windows*. In the former are two windows of 1537 (Adoration of the Magi, Conversion of St. Paul), restored by *Stalins* and *Janssens*. — The *Pulpit*, with its trees and birds carved in wood, is by *M. van der Voort* (1713).

The Lady Chapel, in the N. aisle, contains a marble altar, constructed in 1825 in exact imitation of an altar by *Art. Quellin the Younger* and *P. Verbruggen the Elder*, which had been destroyed in 1794. The four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, are the original ones by *Quellin*. The modern stained glass by *Stalins* and *Janssens* refers to the worship of the Virgin in Antwerp. The much-belauded head of Christ on white marble, on the pillar to the right of the altar, once ascribed to Leonardo da Vinci, is by *Otho van Veen*.

In the S. aisle, the Passion in 14 scenes, painted in the mediæval style by *Vinck* and *Hendrix*, pupils of Leys, in 1865-67. The Chapel of the Sacrament, at the E. end of the aisle, contains an altar-piece, Christ at Emmaus, by *Herreyns* (1808); tabernacle in gilded copper by *Hendr. Verbruggen*; and a crucifix in Parian marble, by *J. van der Neer*. The subjects of the stained glass are: Last Supper, by *Rombouts*, 1503 (restored 1872); St. Amandus preaching Christianity at Antwerp, St. Norbert preaching against the heretic

Tanchelinus at Antwerp, both by *Didron* (1872); SS. Peter and Paul, by *J. Capronnier* (1867); SS. John the Baptist and John the Evangelist, of the 15th century. — The CHAPELLE DES MARIAGES (closed), at the W. end of the S. aisle, contains stained glass by *Abr. van Diepenbeeck*, 1635. The altar-piece is a Holy Family by *H. van Balen*, in a landscape by *J. Brueghel*. The statue of the Virgin is by *A. Quellin the Elder*.

The large *Organ*, with 90 registers, was built in 1891. The old organ-case, with a statue of St. Cecilia, is by *P. Verbruggen*. Musical works by the most celebrated composers are performed at high mass (10 a.m.) on Sundays and festivals (chair 5 c.).

The crucifix inside the *Main Portal* in the W. façade was cast in 1635 with the metal of a statue formerly erected in the citadel by the Duke of Alva to himself, '*ex aere captivo*'.

The N. TOWER (402 ft.), the beautiful and elaborate open work of which was compared by Charles V. to Mechlin lace, commands an extensive view. The entrance is on the W. façade, near the side-door (open all day; adm. 50 c.).

The ascent is fatiguing; 514 steps lead to the first gallery, and 102 more to the second and highest. With the aid of a good telescope, the spectator may in clear weather trace the course of the Scheldt as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Lierre, Brussels, and Malines. The *Chimes* consist of 40 bells; the largest, cast in 1507, weighs 8 tons. At its consecration Charles V. stood 'godfather'.

In the Marché aux Gants, opposite the door of the tower, is an old **Well** of the end of the 15th cent., protected by a canopy of iron, and surmounted by a statue of Salvius Brabo (p. 159). It is said to have been executed by *Quinten Matsys* (d. 1529), '*in synen tyt grofsmidt, en daernaer famues schilder*' ('at one time a blacksmith, afterwards a famous painter'), according to the inscription on his tombstone, which was formerly immured opposite the well and is now replaced by a copy (original in the Academy). This remarkable and talented man was originally a blacksmith from Louvain, who, according to the legend, became enamoured of the daughter of a painter, and to propitiate the father, exchanged the anvil for the palette.

The ***Hôtel de Ville**, situated in the GRAND' PLACE (*Groote Markt*; Pl. B, 3), in the vicinity, towards the N.W., was erected in 1561-65 in the Renaissance style by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial destruction by the Spaniards. The façade, 305 ft. in length and 101 ft. in height, rises over a rusticated groundfloor in red marble, with arcades in two principal stories (Doric and Ionic), resting on massive pillars. At the top is a colonnade which supports the roof. The central part, with its circular arched windows, rises in three additional stories, diminishing in size as they ascend, to a height of 183 ft. In a niche above stands the Virgin as the tutelary saint of the city, a figure placed here in 1585; below this, on the right and left, are allegorical figures of Wisdom and Justice.

The *Interior* (adm., see p. 149; entr. by the main façade beside the letter-box) was thoroughly restored in 1882-91 from designs by *M. J. Bosa*. The STAIRCASE *(Escalier d'honneur)* is lavishly decorated with coloured Belgian marble, and the glass roof is supported by carved wooden Caryatides, representing different branches of industry. The mural paintings on the first floor, executed in 1898-99, commemorate the period of Antwerp's zenith, in the 16th century. On the left, *P. Verhaert*, Shipping (the burgomaster welcoming the captains of the first ships to arrive from the Canary Islands, 1508); *Ch. Boom*, Commerce (opening of the Exchange, 1532). On the right, *H. Houben*, Music (Benedictus de Hertogen performing before the magistrates, 1514); *E. de Jong*, Fine Arts (the burgomaster greeting Quentin Matsys as president of the Guild of St. Luke, 1520); *E. Paeseyn*, Literature (the magistrates receiving 'De Violieren', the victorious club in the contest of 'Rederykamern' at Ghent in 1539; comp. p. 99).

The rooms are all embellished with carved wooden panelling. The BURGOMASTER'S ROOM contains a *Chimney Piece*, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo (p. 189), representing the Last Supper, above which are the Raising of the Serpent, the Crucifixion, and Abraham's Sacrifice. There are also a few modern pictures. — Passing through an anteroom, with several portraits of the royal family by *Van Brée*, *Wappers*, and *Nic. de Keyser*, we enter the handsome great hall, or SALLE LEYS, decorated in 1864-69 with a series of admirably executed *Paintings by *H. Leys* (p. 152). — 1. (end-wall), Independence, or Solemn Entry of Charles V., who swears to respect the privileges of the city, 1514; 2. (on the principal wall), Self Defence, or the Burgomaster Van Ursele entrusting the magistrate Van Spanghen with the command of the municipal guard for the defence of the city, 1541; 3. Municipal Rights, or the rights of citizenship conferred on Batt. Palavicini of Genoa, 1541; 4. (end-wall), Self Government, or Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1566. Also portraits of twelve princes celebrated in the annals of the country, from Henry I. of Lorraine (1220) and Jan I. of Brabant (1290) to Philippe le Bel (1491), most of whom granted privileges to the town. The architectural construction of the room, closely resembling the best Italian Renaissance style, is also noteworthy. The ceiling bears the arm of the city and of the guilds. — The following anteroom contains mural paintings by *H. Leys* (1856), removed from his house in the Rue Leys, pulled down in 1898. — In the SALLE DES MARIAGES, completed in 1885, are a Renaissance chimney-piece of the 16th cent., in black and white marble, and five frescoes by *Lagye*, a pupil of Leys: 1. Marriage among the Belgæ; 2. Roman marriage; 3. First Christian marriage in Antwerp (650); 4. Marriage of Philippe le Bel and Joanna of Castile (1497); 5. First civil marriage in Antwerp (1796). — The SALLE DE CONSCRIPTION contains a modern chimney-piece with statues of princes, by *Alph. Peters*, and several portraits of princely personages by *N. de Keyser* and *Wappers*. — The SALLE DU CONSEIL COMMUNAL contains ceiling-paintings by *J. de Roore* (1717) and lifesize portraits of the royal family by *De Keyser* and *Wappers*. — The antechamber has a chimney-piece by *Corn. de Vriendt*, with a relief of the Judgment of Solomon; also a painting by *Godding*, representing Burgomaster Van Straelen led to execution after being tortured by command of the Duke of Alva, in 1568.

The space in front of the Hôtel de Ville commands an excellent view of the cathedral. — A bronze *Fountain* from Lambeaux's designs was erected in 1887 in the Grand' Place, surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. The giant used to exact a heavy toll from vessels entering the Scheldt, and ruthlessly cut off and threw into the river a hand of every shipmaster who refused to pay. Hence the old explanation of the name of the town ('Antwerp', from 'hand werpen'; werpen = to throw; comp., however, p. 150).

Most of the houses in the Grand' Place are **Guild Houses,** formerly belonging to the different corporations, and dating from the 16th and 17th centuries. The most conspicuous are, on the N., the five-storied *Guild Hall of the Archers* (Maison de la Vieille Arbalète; No. 17), of 1515, with a gable in two stories surmounted by a gilded equestrian figure of St. George, and the *Hall of the Coopers* (No. 15), of 1579, restored in 1628; on the S.E., the *House of the Clothiers* (No. 36) and the *Hall of the Carpenters* (No. 40), both originally of the 15th cent., but rebuilt after the pillage of the town by the Spaniards in 1644. In the house No. 4 the painter *A. van Dyck* was born in 1599.

The quaint and narrow Rue des Orfèvres leads to the W. from the market-place to the Scheldt, which it reaches nearly opposite the Steen (p. 184). — Other quaint old streets in the vicinity are the Rue aux Fromages and the Rue des Tonneliers. A few yards to the N. of the last, in the midst of the poorest and dirtiest part of the old town, lies the **Vieille Boucherie** (Pl. B, 3), or old meat-market, a lofty, late-Gothic edifice, constructed in 1501-3 by *Herman van Waghemaker* in regular courses of red bricks and white stone, with four hexagonal turrets. It was purchased by the town in 1899.

A little to the N. rises the **Church of St. Paul** (Pl B, 3), in the late-Gothic style, which formerly belonged to the adjoining Dominican monastery. It was erected in 1533-71, but the choir was not completed until after 1621. Adm., see p. 149.

The wall of the N. Aisle of the church is adorned with fifteen pictures (some repainted): *Van Balen*, Annunciation; *J. B. Francken*, Visitation; *M. de Vos*, Nativity and Presentation in the Temple; *Van Dyck*, Bearing of the Cross (youthful work; 1617); *Jordaens*, Crucifixion; *Vinckboons*, Resurrection. — Transept: *Rubens*, *Scourging of Christ (covered), Adoration of the Shepherds (?); at the altar, after *Caravaggio*, Virgin of the rosary (the original was sent to Vienna as a gift to the Emp. Joseph, who sent this copy as a substitute). — Choir. High-altar-piece, *Celz*, Descent from the Cross (1807); at the side, tombs of *Henry van Varick*, Margrave of Antwerp (d. 1641), his wife *Anna Damant*, and *Bishop Mich. Ophovius* (d. 1637). — S. Aisle: altar to the left, *Rubens*, Assemblage of church-teachers; altar to the right, *De Crayer*, Pietà; opposite, *Teniers the Elder*, The Seven Works of Mercy, a curious assemblage of cripples of every description. The fine Renaissance *Wood Carving of the choir-stalls, the confessionals, etc., is worthy of examination. Excellent organ.

The inner court contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix. The grotto below is intended to represent the Holy Sepulchre at Jerusalem (adm. gratis).

The Rue des Sœurs-Noires (Zwart Zustersstraat) leads hence to the E. to the Klapdorp (p. 164).

b. The North-Eastern Part of the Old Town.

In the Place Conscience, a little to the N.E. of the cathedral, *lies the former* **Jesuits' Church** (St. Charles Borromée; Pl. B, 3), *built in 1614-21* by the Jesuit Fr. Aiguillon, probably on the site *of a Romanesque* structure, and sumptuously adorned with marble

and works of art from plans by *Rubens*. Rubens himself furnished for it no fewer than 36 ceiling-paintings (comp. p. 166). The church was struck by lightning in 1718 and burned to the ground, with the exception of the choir with its two side-chapels containing three large altar-pieces by Rubens (Assumption, Miracles of St. Ignatius Loyola and St. Francis Xavier), now preserved in the Imperial Museum at Vienna. The church was rebuilt in the style of the original edifice, though with less magnificence. Handsome façade. The pleasing bell-tower, behind the choir, dates from the 17th century.

The INTERIOR is in the form of a basilica with galleries and choir-apse. Round the walls, to a height of about 10 ft. from the floor, runs a handsome carved wooden wainscoting with medallions representing scenes from the lives of SS. Ignatius and Francis Xavier, by *Van Baurscheidt* (d. 1745) and *Van der Voort* (d. 1737). The high-altar was designed by *Rubens*. Over the altar the three following paintings are exhibited alternately: *C. Schut*, Madonna enthroned; *Seghers*, Christ on the Cross; *Wappers*, The Virgin interceding. The statues of SS. Francis Borgia and Francis Xavier are by *A. Quellin the Elder*, those of SS. Ignatius and Aloysius by *A. Colyns de Nole* (17th cent.). — The *Lady Chapel*, next the right aisle, still contains some specimens of the marble decoration of the original building. — The *Chapel of St. Francis Xavier*, adjoining the left aisle, contains a painting by *Seghers*, St. Francis kneeling before the Virgin. In the *Sacristy* is a handsome ivory crucifix of the 17th century.

The building on the W. of the Place contains the *Municipal Library* (adm., see p. 149); in the vestibule is a seated bronze statue of *Hendrik Conscience*, the Flemish novelist (1812-83), by Fr. Joris.

The Courte Rue Neuve and *Longue Rue Neuve* lead hence to the E., passing the Exchange (p. 153; to the right), to the church of St. Jacques.

The ***Church of St. Jacques** (Pl. C, 3), in the late-Gothic style, was begun in 1491 by *Herman van Waghemaker* (p. 154) and carried on after his death in 1503 by *Dom. van Waghemaker* and *Rombout Keldermans*, but was still unfinished in 1526 when the work was discontinued. In 1602, after the subsidence of the religious troubles of the latter half of the 16th century, the works were resumed, and the church was completed in 1656 (the chief portal being added in 1694). It is a cruciform structure, flanked with chapels on each side and in the choir also, and is the most important church in Antwerp after the cathedral, which it far surpasses in the sumptuousness of its monuments and decorations. The wealthiest and most distinguished families at Antwerp here possessed their burial-vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the ambulatory.

The INTERIOR (adm., see p. 149), which is of harmonious proportions, is lighted by fine stained-glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeeck* and *Van der Vecken*, the latter by J. Capronnier.

TRANSEPT. Marble statues of the Apostles by Van der Voort, *Kerricx*, *De Cuyper*, and others. To the right and left at the beginning

of the choir: Resurrection by *E. Dujardin* (1862), and Assumption by *Boeyermans* (1671). In the S. arm: Elevation of the Cross, a high-relief by *Van der Voort*, 1719. Above the portal: *Honthorst*, Christ expelling the money-changers from the Temple, the wings by *De Crayer*. — The S. transept is adjoined by the —

Chapel of the Host, containing a baroque marble altar, fine marble screen, and statues of SS. Peter and Paul, by *P. Verbruggen*, *L. Willemssens*, and *Kerricx*. The pictures are by *Corn. van Dale the Younger* (Last Supper; altar-piece), *B. van Orley* (Holy Family, a reduced copy of Raphael's large Holy Family, in the Louvre), and *Jan Matsys* (Madonna and Child). The *Stained Glass of 1626 represents Rudolph of Hapsburg giving his horse to the priest carrying the monstrance, with the donors below.

Choir. The baroque high-altar is by *Ykens* The statue of St. James and the choir-stalls were carved by the older and younger *Quellin*. Modern stained glass by *Pluys* of Malines. The stalls still bear the arms of the members of the noblesse to whom they once belonged. The 12th to the left from the entrance was that of P. P. Rubens.

Ambulatory. S. side: By the wall of the choir, Confessionals by *A. Quellin*, *Willemssens*, and others. Above the first of these: *Goubau*, Dead body of Christ (1655); on either side of the second: *M. de Vos*, Ecce Homo (1562), and *Verlinde*, Madonna (1870). — 1st Chapel: *H. van Balen the Elder*, Trinity; opposite, *A. van Noort* (p. xlix), *Calling of St. Peter to the Apostleship (Peter giving Christ the fish with the piece of money). — On the pier opposite: *Corn. Schut*, Pietà. — 2nd Chapel: *Seghers*, St. Ivo. — 3rd Chapel: *Seghers*, Appearing of Christ.

4th. *Rubens Chapel.* The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) is covered by a tombstone of 1755, bearing a long inscription in Latin. The **Altar-piece of this chapel is a late work by *Rubens* (covered; best light 12-2 p.m.).

The Holy Child is represented sitting in the lap of the Virgin in an arbour, and worshipped by St. Bonaventura. Before the Madonna is St. Jerome, while on the other side is St. George with three holy women. According to tradition these saints are all family portraits. St. Jerome is said to be the father of Rubens, St. George the painter himself, and the three women his two wives and Mademoiselle Lunden, whose portrait in the National Gallery at London is famous under the name of the 'Chapeau de paille'. The tradition is, however, doubtful, for the execution of the work differs from that usual with Rubens in his later years, in which alone the portraits could have been painted.

The marble carvings on the altar are probably the work of *Luc. Faid'herbe* (d. 1694), with whom Rubens was intimate. On the right and left are the monuments of the Baronesses Stier d'Aertselaer and Van Havré, two descendants of Rubens, executed by *W. Geefs* (1839 and 1850). To the right, monument of the son of Rubens, by *A. Quellin the Elder*.

Above the next door: *Th. Rombouts*, Betrothal of St. Catharine.

— 5th Chapel: *Jordaens*, San Carlo Borromeo among persons sick of the plague. — 6th Chapel: *Van Lint*, St. Peter taking leave of St. Paul; opposite, *P. Thys*, Abraham's Sacrifice. — 7th Chapel: *Victor Wolfvoet*, Visitation (1639). After *Van Dyck*, Crucifixion (original in the Museum). — On the wall of the choir: *Peter Thys*, The Trinity.

The Chapel of the Virgin, in the N. transept, contains stained glass by *De la Baer* (1641); also, over the altar, *A. Quellin the Elder*, Pietà, a small painted sculpture in wood, 1650.

N. Transept. Above the portal, *G. van Honthorst*, Christ among the Doctors in the Temple, on the wings, *Seghers*, Annunciation, and Adoration of the Magi. By the next wall: *P. Thys*, Assumption of the Virgin; *E. Quellin the Younger*, Death of St. Francis.

N. Aisle. 2nd Chapel, on the E.: *Abraham Janssens*, Coronation of the Virgin (triptych); *Peter van den Avont*, Madonna and Child in a garden, surrounded by angels; stained glass representing the Last Supper, with portraits of the donors, 1538. — 3rd Chapel: *B. van Orley*, *Last Judgment; on the wings St. Adrian and the Burgomaster Rockox, the donor of the picture, with his three sons; and St. Catharine and the wife of the burgomaster, with their ten daughters. The reliefs representing Scenes from the Passion, in this chapel and several of those following, are by *J. Geefs*, *J.* and *L. de Cuyper*. — 4th Chapel: *Van Balen the Elder*, Adoration of the Magi; on the wings Annunciation and Visitation; opposite, *Ryckaert*, Portrait of J. Doncker and his wife. — 5th Chapel: to the left, *M. de Vos*, Mary entering the Temple (triptych). Tomb of Corn. Landschot (d. 1656), noted for his benevolence, with the inscription: 'men wint den hemel met gewelt, of is te koop met kracht van geld'. — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). — In the nave, *Pulpit by *Willemssens*, with the symbols of the Evangelists and allegorical figures of Truth, Faith, Religion, etc. (1675).

S. Aisle. We begin to the W. 1st Chapel: *A. van Dyck*, St. George and the dragon; opposite, wooden statuette of St. Sebastian, by *A. Quellin the Elder* (1661). — 2nd Chapel: *M. de Vos*, Temptation of St. Anthony. Opposite, monument of the Burgomaster Van Ertborn (p. 172), with a Mater Dolorosa by *Guido Reni*. — 3rd Chapel: *E. Quellin the Younger*, St. Rochus cured of the plague, 1660. This and the two following chapels contain twelve small scenes from the life of St. Rochus, executed in 1517 by an unknown painter, and ascribed to *Aldegrever*. — 4th Chapel: Madonna, by *J. Snellinck*. — 5th Chapel: *Fr. Floris*, Women occupied with the Infant Christ and St. John; opposite, monument of Churchwarden Nicolas Mertens (d. 1586) and his wife, with portraits, by *Ambr. Francken*. — 6th Chapel: *M. Coxie*, Baptism of Christ; *Marten de Vos*, Martyrdom of St. James, the wings by Francken (Daughter of Jairus, Canaanite Woman; on the back, Gethsemane).

At the E. end of the Longue Rue Neuve rises the *Flemish Theatre* (p. 181), while immediately in front of the S. portal of St. Jacques the Rue du Chêne leads from this street to the Place de Meir (p. 153). — We however, proceed to the N., following the tramway-lines, viâ the Rue de St. Jacques and the Rue de l'Empereur. No. 25, in the latter street, is the old house of Burgomaster Rockox (p. 171), the façade of which was designed by *Rubens*. — The *Military Hospital* (Pl. C, 3) in the Rue du Prince, a little farther on, occupies the site of the house of Burgomaster van Liere, who here entertained Charles V. during his visit to Antwerp in 1520. Dürer praises the building in his diary.

The old Franciscan monastery (Pl. C, 3), Rue du Fagot 31 (a little to the W.), was occupied from 1663 onwards by the celebrated *Académie Royale des Beaux Arts*, which was established at the suggestion of David Teniers the Younger on the model of the academies at Rome and Paris, and was richly endowed by Philip IV. of Spain. It incorporated the mediæval guild of St. Luke, founded for the promotion of art by Philip the Good (p. xix) about the middle of the 15th cent., which (until 1773) all artists in Antwerp were compelled to join. In the small square in front of the Academy rises a marble *Statue of Van Dyck* by *Leonhard de Cuyper* (1856).

The Rue du Fagot ends to the N.W. in the Klapdorp, in the N.W. extension of which (Marché aux Chevaux) is the small **Capuchin Church** (*St. Antoine de Padoue;* Pl. C, 2), erected in 1589, and containing two valuable pictures. On the W. wall of the left aisle, Pietà, by *Van Dyck*. In the choir, the first picture on the left, St. Anthony receiving the Infant Jesus from the arms of the Virgin, by *Rubens*.

c. The South-Western Quarters of the Old Town and the Museum.

From the S.W. corner of the Place Verte (p. 153) the Rue des Peignes and the Rue Nationale (Pl. B, 4, 5; tramway No. 6, p. 148), which intersect a little farther on, lead to the S.W. part of the old town. — The Rue du Faucon, the second turning on the right (W.) in the Rue des Peignes, leads to the small Marché du Vendredi, in the S.W. angle of which is the —

***Musée Plantin-Moretus** (Pl. B, 4), established in the house of the celebrated printer *Christopher Plantin* (1514-89), who set up his printing-office at Antwerp in 1549. From 1576 down to the present day the business was carried on in this building, at first by Plantin himself, and afterwards by the family of his son-in-law *Moretus* or *Moerentorf* (d. 1610). After the middle of the 17th cent. the operations of the firm were confined to the printing of missals and prayer-books, for which Plantin had received a monopoly from Philip II. for the dominions of the Spanish crown. When this privilege was withdrawn in 1800, the printing-office was temporarily closed, and afterwards it was only used at intervals down

to 1876, when the building, with its antique furniture, tapestry, paintings (90 portraits; 15 by Rubens, mostly school-pieces), and other collections, was purchased by the city of Antwerp. The house therefore now presents a unique picture of the dwelling and contiguous business-premises of a Flemish patrician of the end of the 16th century. Adm., see p. 149. Catalogue by *Max Rooses*, 1 fr. Copies of the engravings and wood-cuts may be obtained at the entrance or at Marché St. Jacques 50.

Ground Floor. Above the entrance of the front building, which was altered in 1761-63, are the arms of Plantin, with his motto 'labore et constantia'. Within we turn to the right at the foot of the staircase, and enter Room I, which contains some fine old Flemish tapestry and a tortoise-shell table. — Room II. contains several admirable family-portraits. To the right, above the modern mantelpiece in the Renaissance style, hangs (No. 5) a portrait of Plantin (1584), which served as a model for (9) the other portrait, by *Rubens*, to the right of the door of exit. *Rubens* also painted the portraits of: 14. Martina Plantin, wife of John Moretus (by the window of the entrance-wall); 15. John Moretus; 1. Jacob Moretus (d. 1558); 2. Adriana Gras, wife of the last; 3. Arias Montanus (1527-98), the Orientalist; 4. Abraham Ortelius (1527-98), the geographer; 6. P. Plantinus (d. 1611); 7. Justus Lipsius; 8. Jeanne Rivière, Plantin's wife. On the exit-wall: 10, 13. Two sketches by *Rubens*. In the centre, under glass: Drawings, Title Pages, Vignettes, partly by *Rubens*, who, as appears from receipts which are still preserved (in the middle of the window-wall), frequently drew designs for printers; others by *Erasmus Quellin*, *A. van Noort*, *Jan van Orley*, *Marten de Vos*, etc. Two fine cabinets of the 17th century. — Room III. also contains numerous portraits. On the entrance-wall: 33. Balthasar Moretus I. on his death-bed, by *Th. Willeboirts* (1641); 30, 31. Magdalena Plantin and her husband, Gilles Beys, by an unknown painter (1571). Among the other portraits are six of celebrated men of the 15th and 16th cent. by *Rubens*, including (17) Pope Leo X. In the centre: Miniatures from the 9th to the 16th cent.; specimens of Plantin's printing (including the celebrated Biblia Polyglotta of 1568-73); letters and documents. Above the mantelpiece: 26. Early copy of the large lion-hunt by Rubens, now at Munich. — Quitting this room, we pass a staircase added in 1621 and enter the mediæval-looking Court, which is embellished with busts of Plantin and the Moretus family. One side is entirely covered by the branches of aged vines, said to have been planted by Plantin himself. Below the arcades, to the right, is the Sale Room, built in 1638, with a separate entrance from the street; adjoining are a smaller sale-room and a spacious apartment containing old Flemish tapestry and a painted spinet of the 17th cent. (St. Cecilia, after Rubens). The oaken panelling is partly restored. — On the other side of the court is the Printing Office, where everything is left arranged as if work were to be resumed to-morrow. We first enter the Proof Readers' Room, where old proof-sheets are still lying on the desks and benches. Next to this are the Proprietor's Office, with gilt-leather hangings, and the so-called Room of Justus Lipsius, with Spanish leather hangings, where the distinguished critic and philologist is said to have been lodged when visiting his publisher Moretus. A passage leads hence to the Type Room, with old matrices, etc., and three 17th cent. statues in carved wood brought here from another part of the house. Finally the Composing and Printing Room, built in 1576, by the exit-wall of which stand two presses of the 16th century.

We now return to the vestibule and ascend the stairs to the First Floor. Rooms I. & II., to the left, contain specimens of the work of several famous *printing-offices* (*e.g.* Gutenberg's 36-line Bible), a plan and *view of Antwerp in the 17th cent.*, and some Chinese and Japanese porcelain. — *In Room III.* is a small library, with various interesting autographs *in glass-cases* by the window-wall. — Rooms IV. & V. contain a *collection of wood-cuts*, a map of Flanders in 1540, by Mercator, and a

coloured view of Antwerp in 1565. Also, 36 water-colour copies by *Jac. de Wit* (1712) from the paintings of Rubens for the Jesuits' Church (p. 160). — Room VI. contains old copper-plates, with numerous early impressions. — Room VII. with six family-portraits (17-18th cent.), is a sitting-room. — Room VIII. contains the documents conferring the various privileges enjoyed by Plantin, including two from Philip II. (1568) and Maximilian II. (1576). — In Room IX are copper-plates and engravings after *Rubens*, *Jordaens*, and *Van Dyck*. — Room XI contains book-bindings. — Farther on are two dwelling-rooms, fitted up with old furniture. — On the second floor is the type-foundry. — Passing through the large library hall (chiefly theological works), we return to the staircase.

On the left side of the Rue des Peignes rises the **Church of St. Augustine** (Pl. B, 4; adm., see p. 149), erected in 1615, which possesses three old altar-pieces. In the right aisle: *Corn. Cels*, Elizabeth and Mary; *A. Lens*, Presentation in the Temple; *Jac. Jordaens*, Martyrdom of St. Apollonia. Left aisle: *M. I. van Bree*, Baptism of St. Augustine; *A. van Dyck*, Vision of St. Augustine (1628). — The high-altar is by *P. Verbruggen*. The altar-piece, by *Rubens*, a composition with numerous figures, represents the Nuptials of St. Catharine with the Infant Jesus. This excellent work is unfortunately in bad preservation.

To the left, near the beginning of the Rue Nationale, stands a monument to the Flemish poet *Theodore van Ryswyck* (Pl. B, 4; p. xv), by L. de Cuyper (1864). — In the Rue St. André, near this point, stands the —

Church of St. Andrew (Pl. B, 4), a late-Gothic edifice of 1514-23, containing unimportant works of art (adm., see p. 149).

Nave. The pulpit, in carved wood, is by *Van Geel* and *Van Hool* (18th cent.). St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour. Side-altar on the S.: *Peppyn*, Crucifixion; on the N., *Francken*, St. Anna teaching children. In the N. — Chapel of the Choir: *Govaerts*, Flight into Egypt; *Seghers*, St. Anna instructing the Virgin. — Choir. By the entrance are two statues, (left) St. Peter by *A. Quellin the Younger*, and (right) St. Paul by *Zielens*. Paintings: *O. Vaenius*, Crucifixion of St. Andrew; *Erasmus Quellin the Younger*, Guardian angel of youth. The figures on the high-altar (Assumption) are by *P. Verbruggen*. — S. Chapel of the Choir: *Francken*, Last Supper (altar-piece); *Seghers*, Raising of Lazarus; *E. Quellin*, Christ at Emmaus; *E. Quellin*, Holy Family. — Transepts. The modern altar-pieces are by *J. B. van Eycken*, *Ch. Verlat*, and others. On a pillar in the S. transept is a small medallion-portrait of Mary, Queen of Scots (by *Pourbus*), with an inscription in memory of that unfortunate sovereign, and of two of her ladies-in-waiting who are interred in this church.

A few minutes to the S. of the church the Rue Nationale is intersected by the Rue Kroonenburg (Pl. B, 5), at the W. end of which, near the Scheldt, stood the *Castle of Kroonenburg*, once marking the N.W. limit of the German empire. At present the street ends at the three *Southern Docks* (Pl. A, B, 5, 6): the *Bassin aux Charbons*, the *Bassin des Bateliers*, which is always enlivened by vessels from Holland and the inner parts of Belgium, and the *Bassin aux Briques*. These are much smaller than the N. docks (p. 184); but considerable additions are being made to them beyond the fortifications.

In the Place Marnix (Pl. B, 5), on which eight streets converge, is a lofty and conspicuous monument, by Winders, erected in 1883 to commemorate the abolition of the river-dues of the Scheldt in 1863, an event to which Antwerp owes her present prosperity (see p. 151). At the top are Neptune and Mercury; on the pedestal are stalactites, with the faces of river-gods, and broken chains.

The ***Museum** (*Musée Royal des Beaux-Arts;* Pl. B, 5), erected in 1879-90 from plans by *Winders* and *Van Dyck*, is an imposing edifice in the Greek Renaissance style, with suggestions of the baroque. The building is in the form of a massive rectangle, enclosing six inner courts. The main entrance, in the W. façade, is by a portico supported by four colossal Corinthian columns, and flanked on the upper story by loggie. The Attic story is embellished with allegorical figures and medallions by *Dupuis*, *De Pleyn*, *Ducaju*, and *Fabri*. The horizontal line of the upper cornice is interrupted at the corners by pylon-shaped pedestals, which are to support huge four-horse chariots with figures by *Vinçotte*. The side-walls of the museum also still await their decoration. — On the rear of the building is a colossal group, by *L. Mignon*, representing Artistic Fame. In the square around the museum are several bronze figures, including the Stevedore by *C. Meunier*.

On the groundfloor, in the left wing, are the sculptures, in the right wing, the Rubens Collection; on the upper floor is the picture gallery. Adm., see p. 149; no charge for umbrellas, etc. Small French, English, and Flemish catalogues, 1/2 fr. each; catalogue of the Rubens Collection by *Rooses*, 1 fr. The names of the artists are attached to the pictures. Director, *M. P. Koch*.

In the *Entrance Hall*, opposite the door, are four busts of former governors of the Spanish Netherlands and of Philip V., by *A. Quellin the Elder*, *G. Kerricx*, and others.

We turn first to the left and enter the Sculpture Gallery.

Room I. In the middle: 1248. *E. Chatrousse*, Fellow-feeling (a French and a German soldier). On the walls are cartoons and drawings by *Cornelius*, *Kaulbach*, *Preller*, and *G. Guffens*, — the last a Belgian artist closely related to the German school.

Room II. — Section I. 1064. *C. A. Fraikin*, Finding of Moses; 1066. *W. Geefs*, Leander drowned (1886); 1038. *J. F. Deckers*, Education of Bacchus (statuette-group); *A. Quellin the Elder*, *702. St. Sebastian (wooden statue), 703. Caritas Romana; 1054. *Is. de Rudder*, The nest (1883; realistic); 1190. *Fr. Joris*, The little mother; *1539. *Rauch*, Victory distributing wreaths; *1085. *Lambeaux*, The kiss, highly realistic; 1301. *T. Vinçotte*, The kid (group). — Section II. 1056. *P. de Vigne*, Sunday (girl praying); 1521. *W. Geefs*, Genovefa of Brabant (1864); 1523. J. Geefs, The Fisher (from Goethe); 1529. *Kiss*, Amazon attacked by a tiger, reduced marble replica of the group at the museum in Berlin; 1039. J. F. Deckers,

The blind man (1888; bronze group); 1517. *Fr. Drake*, Medallion-portrait of himself (1879); 1518. *A. Dumont*, Cupid (bronze); 1204. *J. J. de Braekeleer*, Mother rescuing her child (bronze). Around are busts of Belgian and other artists.

On the right wall of this room are hung a number of views of Antwerp and other PAINTINGS. Section I. 684. *G.* and *B. Peeters*, Battle of Calloo, 1638; no number, *J. B. Bonnecroy*, View of Antwerp from the left bank of the Scheldt (1658). — Section II. 636. *Unknown Artist*, Reception of Queen Marie de Médicis at Antwerp in 1631; 735. *N. van Eyck*, City militia parading in the Place de Meir, 1673; 635. *Unknown Artist*, Burning of the Hôtel de Ville at Antwerp in 1576; 634. *Unknown Artist*, The churchyard of Notre Dame at the beginning of the 16th cent. (now the Place Verte); 672. *J. Grimer*, The Antwerp polders outside the Porte de Slyck; 685. *B. Peeters*, Antwerp quay with the old crane, about 1650; *H. Leys*, 1095-1097. Entry and Expulsion of the Duke of Anjou (comp. p. 181; sketches for triumphal-arches, 1840), 1232-1235. Studies of old Antwerp. *F. de Braekeleer*, 1022. Death of Count Fred. de Merode (p. 89); 1025. Pulling down the fortifications near the Porte de Kipdorp; 1027. The citadel after the bombardment of 1832; 1024. Destruction of the Porte St. Georges.

ANTEROOM. 1115. *J. R. Pecher*, Marble bust of Rubens, on an elaborate bronze pedestal, erected in 1877 in honour of the three hundredth anniversary of the birth of the great master. Also water-colours by *W. Roelofs*, *Fr. van Leemputten*, *P. J. C. Gabriel*, and others.

Nine rooms and two side-halls on the groundfloor of the right wing are devoted to the RUBENS COLLECTION *(L'Oeuvre gravé de Rubens)*, founded in 1877 (see above) by the city of Antwerp and the Belgian state. It contains reproductions (engravings, etchings, woodcuts, photographs, etc.) of most of the extant works of Rubens and affords a most instructive insight into the wonderful versatility and inexhaustible powers of the great master.

Upwards of 1100 plates, etc., are here exhibited, each bearing an explanatory extract from Rooses's catalogue (p. 167). — Nos. 1-476 include in six sections the religious and ecclesiastical pictures: general and symbolical representations, scenes from the Old and New Testaments, paintings from churches, Madonnas (in which the portrait of Isabella Brandt, Rubens's first wife, frequently occurs), saints, martyrs, etc. Next follow paintings of secular subjects: mythological (from Ovid) and historical representations, including scenes from the lives of Marie de Médicis and Henri IV. of France (originals in the Louvre), and James I. of Great Britain; allegories; genre-scenes; portraits (816-981); hunting scenes; landscapes (Nos. 1001-1042): and a series of examples without numbers. — The following rooms are still empty.

From the entrance-hall (p. 167) a portal leads to the *Staircase (Vestibule De Keyser)*, the walls of which are clad with Belgian coloured marble. In the centre is a large bronze vase, by *Drake*, with reliefs from the monument of Frederick William III. in the Thiergarten at Berlin. To the right, *C. van der Stappen*, David, a marble statue; on the landing, *E. Jespers*, Daybreak (high relief; *1897*). — *The* chief decorations, however, are the paintings by *Nicaise de Keyser*, transferred hither from the old Museum in the *Academy (p. 164)*, the subjects being taken from the history of the *Antwerp School of Art* (best viewed from the top of the staircase).

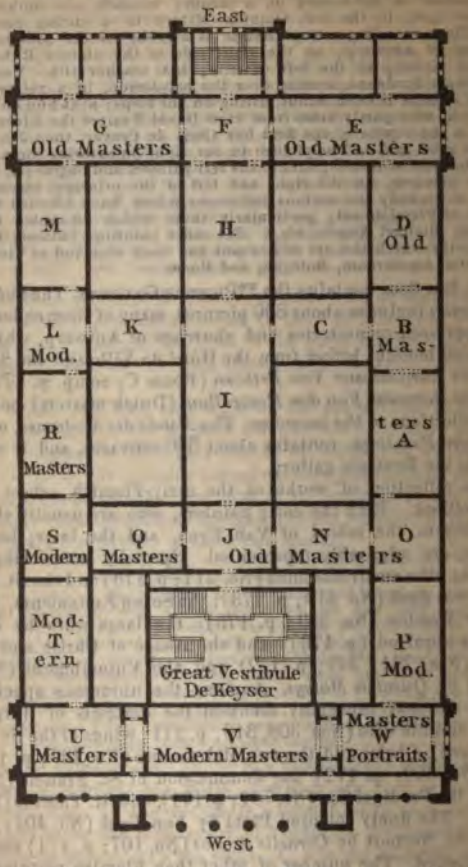
In the principal painting over the entrance, and in the large scenes on the right and left wall, the whole of the Antwerp masters are assembled, 52 in the first, and 42 in each of the other two. In the centre of the principal picture is Antwerpia on a throne; beneath are Gothic and Renaissance Art; to the left Quinten Matsys in a sitting posture, and Frans Floris standing; above Matsys is a group of the architects of the cathedral of Antwerp; on the right side of the picture Rubens as the principal figure; to the left of him, his teacher Otho Vænius; between them Jordaens, leaning over the balustrade, in a yellow robe; in front of Rubens is Corn. Schut, sitting on the steps; next him on the right, Van Dyck, who partly hides from view David Teniers the Elder in a blue dress; in the centre of the first bay Casp. de Crayer, then Jan Brueghel in a red robe, etc. — The picture to our right on entering contains figures of painters and sculptors, that to the left painters and engravers. — The six smaller pictures, on the right and left of the principal pieces, are intended to embody the various influences which have affected the development of Flemish art, particularly those which emanated from Italy (Raphael, Michael Angelo, etc.). Six other paintings indicate the appreciation with which the art of Brabant has been received at Vienna, London, Paris, Amsterdam, Bologna, and Rome.

The first floor contains the **Picture Gallery. The *Collection of Old Masters* includes about 800 pictures, many of them collected from the suppressed monasteries and churches of Antwerp, while others have been brought hither from the Hôtel de Ville and the Steen. In 1840 the *Burgomaster Van Ertborn* (Room C; comp. p. 172) and in 1859 the *Baroness Van den Hecke-Baut* (Dutch masters) bequeathed their collections to the museum. The *Musée des Modernes*, or *Gallery of Modern Paintings*, contains about 300 canvases, and is much inferior to the Brussels gallery.

The collection of works of the early-Flemish school is ample and excellent. Both the early painters, who are usually classed as belonging to the school of Van Eyck, and the later, headed by Rubens, are admirably represented. Specially noteworthy are the following: the small Madonna (No. 411; p. 173) and the St. Barbara, by *Jan van Eyck* (No. 410; p. 173); the Seven Sacraments, by *Roger van der Weyden* (No. 393; p. 173); the large work by *Memling*, recently acquired (p. 176); and the Heads of Christ and the Madonna (Nos. 241, 242; p. 172) and the Entombment (No. 245; p. 177) by *Quinten Matsys*. Aamong the numerous specimens of *Rubens* we may especially mention the Portraits of Burgomaster Rockox and his wife (Nos. 308, 310, p. 171; wings of the St. Thomas altar-piece), Christ and the two Malefactors (No. 297; p. 172), the Pietà (No. 300; p. 172), the Communion of St. Francis (No. 305; p. 174), the Prodigal Son (No. 781; p. 171), and St. Theresa (No. 299; p. 171). The finely coloured Pietà by *Van Dyck* (No. 404; p. 175), and the St. Norbert by *Cornelis de Vos* (No. 107; p. 171) should not be overlooked. The number of other than Flemish pictures is very limited; conspicuous among them are a Crucifixion by Antonello da *Messina (No. 4; p. 172), Fr. Clouet's* Portrait of Francis II. (No. 33; *p. 173), and the Fisher Boy* by *Frans Hals* (No. 188; p. 176).

The historical arrangement of the older pictures has been attempted only on the broadest lines. Rooms A–E, G–K, N, and O

contain the older masters, and Rooms L and P-W the modern paintings (comp. the ground-plan). — We first enter —



Room J: Flemish Schools of the 17th century. To the right: *185. Ant. Goubau*, Art-studies in Rome (1662); 472, 473. *Van Thulden*, Copy of Rubens's 'Triumphal Arch of Philip I.', painted for the illustrated description of the Entry of the Archduke Ferdinand (*p.* 171) published by Van Thulden and Gevaerts in 16

265. *Murillo*, St. Francis (copy). — 105, 106. *Cornelis de Vos*, Winged altar-piece, with portraits of the donors; 686-689. *M. Pepyn*, St. Elizabeth (triptych). — 748. *Van Thulden*, Continence of Scipio.

Room I (large central room). Flemish Schools continued, including the chief works by Rubens. To the right: 711. *Rubens*, Burgomaster Rockox (p. 155); 212. *A. Janssens*, Personification of the Scheldt. — 172. *J. Fyt*, Sleeping hounds with dead game; *299. *Rubens*, St. Theresa interceding for souls in purgatory, one of the most pleasing pictures of the artist's later period; 405. *Van Dyck*, Portrait of Cæsar Alexander Scaglia, the Spanish ambassador at the Congress of Münster; *306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group, with mellow and harmonious colouring (about 1630); 53. *G. de Crayer*, Elijah fed by ravens.

*298. *Rubens*, Adoration of the Magi, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over lifesize, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

481, 482. *O. van Veen (Otho Vaenius)*, Beneficence of St. Nicholas, St. Nicholas saving his flock from perishing by famine. The composition, colouring, and drawing of these pictures bear testimony to the painter's five years' residence in Italy. — *312. *Rubens*, Holy Family, *'La Vierge au perroquet'*, so called from the parrot at the side, one of his earlier works, presented by him to the Guild of St. Luke, on his election as president, in 1631, and hardly inferior in composition and colouring to his more celebrated works. — *Rubens*, *313. Christ on the Cross (frequently copied and imitated), 709. Jupiter and Antiope (1614). — 318. *Rubens*, The triumphal car. — 316, 317. *Rubens*, Two sketches of triumphal arches, executed in 1635 for the city of Antwerp on the occasion of the triumphal entry of Ferdinand, Archduke of Austria, the victor of Nördlingen and Calloo. (Six other sketches are in the Hermitage at St. Petersburg, and two at Brussels, see p. 97.) — No number, *Rubens*, Athena slaying the Gorgon (sketch); 319. *Rubens* and *Jan Brueghel*, Pietà. 327. *Corn. Schut*, Martyrdom of St. George, excellent both in composition and drawing; the saint recalls the type of Christ. — *107. *Corn. de Vos*, St. Norbert receiving the Host and Sacred Vessels that had been hidden during a time of war and heresy (1630). — *307-310. *Rubens*, Incredulity of St. Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockox (p. 164) and his wife Adrienne Perez. The portraits are far finer than the figures in the *central picture* (comp. p. li). — *781. Rubens, Prodigal Son feeding upon husks (recently purchased in England).

479. *O. van Veen*, Zacchæus in the sycamore-tree.

**297. *Rubens*, Christ crucified between the two thieves ('Le Coup de Lance'), a very celebrated picture, painted for the church of the Franciscans in 1620.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To the left in the foreground stands the Virgin Mother, whom Mary the wife of Cleophas in vain endeavours to console. Farther back, St. John leans against the cross of the impenitent thief, weeping. Mary Magdalen, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens's *chef d'oeuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same time the composition and colouring are inimitable. The profile of the Magdalen is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

480. *O. van Veen*, Call of St. Matthew.

*300-303. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partly supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalen. On the wings (301, 303) the Virgin and Child, and St. John the Evangelist.

This most interesting altar-piece (painted about 1617) shows by its carefully-executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalen is a particularly expressive figure.

706. *Rubens*, Portrait of Gaspar Gevaerts (ca. 1629); 171. *J. Fyt*, Eagles feeding; 315. *Rubens*, Descent from the Cross, a small replica (1612) of the painting in the cathedral; above, 508. *G. Seghers*, Betrothal of the Virgin; 708. *Rubens*, Portrait; 358. *Valentin* (more probably *Th. Rombouts*?), Card-players. — 331. *D. Seghers*, Christ and St. Theresa in a garland of flowers; 719. *F. Snyders*, Fishmonger's shop. — A door to the right leads into —

Room C: Collection of *Burgomaster F. van Ertborn* (d. 1840), comprizing chiefly pictures of the 15th and 16th centuries. The bust of the donor, by *J. Geefs*, is at the farther side of the room. To the right: 224. *Justus van Ghent* (?), Sacrament of the Eucharist; 383-385. *Gerard van der Meire*, Bearing of the Cross (winged picture). — 42. *L. Cranach the Elder*, Adam and Eve (school-piece?); *241, *242. *Quinten Matsys*, Christ as judge, Mary in prayer, two heads remarkable for their beauty and dignity (replicas in the London National Gallery). — *4. *Antonello da Messina* (one of the first Italian masters to adopt Van Eyck's method of painting in oil), Mt. Calvary, Christ on the Cross with the malefactor at each side; in the foreground

SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of the Flemish minuteness of detail with Italian forms. — 254. *School of Roger van der Weyden* (catalogued as *Memling*), Portrait of a member of the De Croy family; 412. Good copy after *Jan van Eyck*, Virgin with the Canon Van der Paele (original in the museum at Bruges, p. 28); 397. *Roger van der Weyden* (?), Portrait of Philip the Good of Burgundy; 43. *L. Cranach the Elder*, Maternal love; 264, 263 (farther on) *J. Mostaert*, Portraits; 179. *Mabuse*, Mary and John going to the Sepulchre; 198. *Holbein* (?), Portrait of Erasmus; 180. *Mabuse*, The just judges. — 123. *H.* and *V. Dünwegge*, Holy Family, from the church of St. Nicholas at Calcar.

199. *Hans Holbein the Younger*, Miniature portrait; 243. *Quinten Matsys*, Mary Magdalen with the box of spikenard; 132. *J. Fouquet* (early-French school of the 15th cent.), Virgin and Child; *396. *Roger van der Weyden*, Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden; 253. *Memling (School of Roger van der Weyden ?)*, A canon of St. Norbert; 28. *Dierick Bouts* (?), Madonna; 203. *Lucas van Leyden* (?), Saul and David. — *411. *Jan van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to the right a fountain; her feet rest on rich drapery held by two angels behind her. The picture, which bears the painter's name and motto, and the date 1439, resembles the so-called Madonna of the Seminary in the Archiepiscopal Museum at Cologne. — *33. *Fr. Clouet* (ca. 1510-1572; a French artist, who followed the Flemish school of painting), Portrait of Francis II. of France when Dauphin; *5. *Antonello da Messina*, Portrait.

*393-395. *Roger van der Weyden*, Sacrament of the Eucharist, flanked by two wings representing the six other Romish sacraments (to the right, Ordination, Marriage, Extreme Unction; to the left, Baptism, Confirmation, Penance).

The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. The crucifixion in the foreground introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are particularly well drawn. Jean Chevrot (1437-60), Bishop of Tournai (where Roger was born), is indicated as the first purchaser of this painting by his coat-of-arms on the central piece. — Comp. *Sir Martin Conway's* 'Early Flemish Artists'.

204, 205, 206. *Lucas van Leyden*, SS. Luke, Mark, and Matthew; 250. *Quinten Matsys*, Head of Christ; *410. *Jan van Eyck*, St. Barbara, seated in front of a Gothic church-tower, an unfinished sketch of great beauty (1435); 3. *Fra Angelico da Fiesole* (?), St. Romuald, Abbot of Camaldoli, reproaching the Emp. Otho III. for the murder of the Roman senator Crescentius. — *257-260. Simone Martini of Siena (d. ca. 1344)*, Annunciation in two sections, Crucifixion, and Descent from the Cross, formerly at Dijon.

On a revolving stand: *255, 256, 530, 531. Four admirable little pictures on two diptychs, almost resembling miniatures. On one of them Mary is represented with a lofty and rich crown, standing in the interior of a Gothic church; on her right arm the Child half wrapped in the swaddling-clothes. On the back, the Saviour in a white robe with the letters A Ω, and *P F (Pater et Filius*, or *Principium et Finis)* on a ground of red tapestry; beneath are the armorial bearings of the two donors, date 1499. The other diptych bears on each side the figure of an Abbot of the Cistercian Monastery of Les Dunes near Bruges. These works are attributed to *Memling;* the figures on the back, however, are by an inferior hand.

On the other stand: 208-210. *Lucas van Leyden* (?), Adoration of the Magi; on the wings: within, St. George and the donor; without, The Annunciation. 181. *Mabuse*, Ecce Homo. — We now traverse Room I to —

Room K, which contains chiefly paintings of the later Flemish School, from the end of the 17th to the beginning of the 19th century. To the right: 354. *P. Thys*, Presentation of the Virgin. — 794. *J. Vernet*, Sea-piece; 1113, 1111. *Ommeganck*, Landscapes with animals; 491. *Verhaghen*, Hagar and Ishmael (1781). — 490. *G. P. Verbruggen*, Flowers; 1081. *W. J. Herreyns*, Crucifixion. — We now retrace our steps through Room I to —

Room H. Flemish Schools of the 17th cent., including the chief specimens of Jordaens and Van Dyck. Above the door: 707. *Rubens*, Baptism of Christ, with figures over lifesize; it has unfortunately been freely retouched. The group of five men dressing themselves, to the right, seems to have been suggested by the celebrated Bathing Soldiers of Michael Angelo. — 216. *Jac. Jordaens*, Sisters of Charity. — 381. *Van den Hoecke*, St. Francis; 401. *Van Dyck*, Christ on the Cross, at the foot of which are St. Catharine of Siena and St. Dominic, painted for the Dominican Nunnery in 1629, in the artist's 30th year, at the dying wish of his father; 336. *F. Snyders*, Dead game; 215. *Jordaens*, Last Supper; 335. *Snyders*, Swans and dogs. — *403. *Van Dyck*, Entombment: the finely-balanced composition of this expressive picture and its careful execution, in which the effect of brilliant colouring is intentionally renounced, assure it a place among the masterpieces of the first rank (ca. 1629). — *104. *Corn. de Vos*, Abr. Grapheus, servant ('knaap') of the Guild of St. Luke (p. 164); he is hung with medals and stands beside a table on which is plate belonging to the Academy (painted in 1620).

*305. *Rubens*, Communion of St. Francis; recalling Agostino *Carracci's* Communion of St. Jerome.

The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was painted in 1619, and Rubens's receipt for the price is still preserved ('seven hondert en twintig gulden, tot volcomen betalinghe van een stuck schilderye door myne handt gemaeckt', i. e.

'seven hundred and twenty florins, in full payment for a piece of painting done by my hand').

662. *Simon de Vos*, Portrait of the artist. — 407. *Van Dyck*, Portrait of a girl, the dogs by *Jan Fyt*.

*404. *Van Dyck*, Entombment ('Pietà'), painted soon after his return from Italy (1628).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is unutterable; her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work does not altogether lack sentiment.

402. *Van Dyck*, Portrait of Bishop Malderus of Antwerp (d. 1633); 21. *Th. Boeyermans*, Pool of Bethesda (1675); 734. *Van Dyck*, Portrait of a priest; *Jordaens*, 221. Adoration of the Shepherds (1675), *677. Family concert ('As the old have sung, so chirrup the young'). — 406. *Van Dyck*, Christ on the Cross, a reduced imitation of Rubens's well-known picture (No. 313; p. 171), painted about 1627; 329. *D. Seghers*, St. Ignatius Loyola in a garland of flowers; *793. *Van Dyck*, Pieter Vinck (1632).

Passing through Room F, which is empty, we turn to the left to —

Room G. Dutch School of the 17th century. To the right: *338. *Jan Steen*, Samson and the Philistines; 767. *J. van de Cappelle*, Seapiece; *752. *J. Weenix*, Poultry and game. — 399. *W. van de Velde the Younger*, Calm sea; 398. *Adr. van de Velde*, Landscape with cattle; 656. *J. D. de Heem*, Fruit; 10. *Nic. Berchem*, Italian landscape, with figures. — 293. *Rembrandt*, Portrait of Saskia van Ulenburgh, his first wife; according to M. Bode, a repetition with alterations of the famous picture at Cassel (1633), and painted by a pupil. — *349. *G. Terburg*, Mandolin-player; 501. *Ph. Wouverman*, Riders resting; 637. *N. Berchem*, Italian landscape with cattle; *705. *Rembrandt*, Portrait of a burgomaster; 196. *G. Houckgeest*, Interior of the Nieuwe Kerk at Delft; *715. *Sal. van Ruysdael*, Dutch river, with ferry; 628. *Dutch School*, Portrait; 733. *A. van de Velde*, Pleasures of winter (1662); 754. *Ph. Wouverman*, Hunting; 668. *Karel Dujardin*, Cattle; 321. *S. van Ruysdael*, River-scene; 785. *Dirck van Delen*, Church-interior; 732. *Eglon van der Neer*, The visit (1664); 69. *Sim. de Vlieger*, Calm sea; *188. *Fr. Hals*, Half-length portrait of a fisher-boy (the 'Strandlooper van Haarlem'; painted, according to M. Bode, about 1640). — 755. *Ph. Wouverman*, Cavalry skirmish; 390. *A. van der Neer*, Landscape by moonlight; *339 *Jan Steen*, Rustic wedding; 26. *Jan Both*, Italian landscape; 54. *J. D. de Heem*, Still-life; 131. *Gov. Flinck*, Portrait-group. — 500. *Ph. Wouverman*, Riders resting; 503. J. Wynants and A. van de Velde, Landscape with figures; 9. *N. Berchem*, Consequences of war; 657. *Ph. Koninck*, Portrait of a boy; 467. *Is. van Ostade*, Winter-scene;

790. *N. Koedyck*, Interior; 675. *M. Hobbema*, Water-mill; no number, *Em. de Witte*, Church-interior; *Rembrandt*, 294. The young fisher (1659), *295. Portrait of an aged Jew; *674. *Fr. Hals*, Portrait; 466. *Adr. van Ostade*, Smokers (1655); 682. *D. Mytens*, Portrait; 11. *G. Berck-Heyde*, Amsterdam with view of the town-hall (1668); 773. *Wynants*, Landscape; 46. *Alb. Cuyp*, Two riders; 382. *B. van der Helst*, Portrait; 679. *J. Molenaer*, Village-festival; 7. *L. Bakhuysen*, Dutch man-of-war; 713. *J. van Ruysdael*, Waterfall in Norway. — We return through Room F to —

Room E. Various Schools. To the right: 499. *Ad. Willaerts*, Court-fête given by Albert and Isabella in the park at Tervueren; 670. *P. Goetkint*, Razing of the old citadel of Antwerp in 1577. — 366. *H. van Balen*, *Jan Brueghel*, and others, Coat-of-arms of the Antwerp Rhederykamer 'De Violieren' (comp. p. 159); 777. *P. Brueghel the Younger*, Sermon on the Mount; 145. *Amb. Francken the Elder*, Martyrdom of SS. Crispinus and Crispinianus; 31. *P. Brueghel the Younger*, Bearing of the Cross; 82. *M. de Vos*, Adoration of the Shepherds; 681. *Jan Mostaert*, Old town-hall of Antwerp, with the Trial of Christ. — Opposite, 653. *De Backer*, Last Judgment; 776. *P. Brueghel the Younger*, Census at Bethlehem. — To the right is —

Room D, which forms with Rooms B and A one large hall. To the right: 83-85. *Mart. de Vos*, Parable of the Tribute Money, Peter finding the money in the fish's mouth, and the Widow's Mite (triptych, 1601). *357. *Titian*, Pope Alexander VI. presenting Jacopo dei Pesari, Bishop of Paphos, to St. Peter, on the appointment of the bishop as admiral against the Turks (an early work, painted about 1505; the heads freely restored). 135. *A. Francken the Elder*, Feeding of the Five Thousand. — Opposite: 638. *H. Bosch*, Stations of the Cross; 228, 229. *A. Key*, Wings of a triptych, with portraits from the family of the donor De Smidt. — 112. *Frans de Vriendt*, or *Frans Floris*, Fall of the Angels, painted in 1554, and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quinten Matsys, and that Floris, whose daughter Matsys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Matsys perhaps married (see p. 158) is unknown, while Floris was only 10 years old when Matsys died.

113. *Fr. de Vriendt (Fr. Floris)*, Adoration of the Shepherds. — 88. *Mart. de Vos*, St. Luke painting the Virgin.

Room B. To the right: no number, **Memling*, Christ as King of Heaven, surrounded by six singing angels, on each of the wings five angels with musical instruments. This large triptych, about 23 ft. long and 5½ ft. high, formerly in the Benedictine convent of Nájera in Spain, was purchased by the city of Antwerp in Paris in 1896 for 240,000 francs.

To the left: **245, 246, 248. *Quinten Matsys*, Entombment of Christ, a winged picture (triptych), ordered in 1508 for the Chapel of the Joiners in the cathedral, but probably not finished until 1511. This is universally regarded as the master's *chef d'oeuvre*.

Central Picture. The funeral cortège is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partly supported by Nicodemus, on whose right Joseph of Arimathæa raises the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalen, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief, which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

On a stand to the left: 649-651. *P. Claeissens*, Crucifixion, Bearing of the Cross, Resurrection (triptych).

Room A. Flemish School (16th cent.). To the right: 374. *M. van Coxie*, Martyrdom of St. George (on the reverse is No. 375. St. Margaret); 72-74. *M. de Vos*, Triumph of Christ (triptych); 698. *P. Pourbus*, Gillis van Schoonbeke (p. 185). — 645. *P. Brueghel the Younger*, Visitor in a peasant's hut (grisaille); 371. *M. van Coxie*, Martyrdom of St. Sebastian. — 77, 78, 80. *Mart. de Vos*, Christ convincing the doubting Thomas, on the wings the Baptism of Christ and the Beheading of John the Baptist; 741-745. *B. van Orley*, Last Judgment, on the wings the Seven Works of Mercy; 576, 577, 579. *Unknown Master*, Large triptych, in the middle St. Eligius, the apostle of Antwerp, preaching.

Room O. Flemish School (17th cent.). To the right: 20. *Th. Boeyermans*, The ambassador; 436. *Th. van Loon*, Assumption. — 217. *Jac. Jordaens*, Entombment; 356. *P. Thys*, Descent from the Cross. — 720. *Hub. Sporckmans*, The town of Antwerp petitioning Emperor Ferdinand III. to re-open the Scheldt for navigation, large allegorical painting. — To the right we enter —

Room N. Flemish School (17th cent.), including works by Teniers *the Younger*. To the right: 659. *P. de Ring*, Luncheon-table (1651). — 759-763. *Gonzales Coques*, The five senses; 186. A. Goubau,

Pierre Sonnet at Rome (1889); 322. D. Ryckaert III. Village-festival; 305. H. van Balen, John the Baptist preaching. — Teniers, 348. Old woman, 336. Morning; 347. Afternoon; 738. Singer; 727. Landscape; 345. Flemish tavern; *726. The duet; 28. Th. Boeyermans, Antwerp as patroness of the arts (allegory); 330. D. Seghers, Madonna and Child in a garland of flowers; 344. Teniers, View of Valenciennes, with a bust of Philip IV. in the foreground; 34. G. Coques, Portrait; 219. J. Jordaens, Commerce and Industry protecting the Fine Arts (allegory).

Through Room J (p. 179) we reach the Gallery of Modern Paintings (Musée des Modernes). Comp. pp. 152, 84.

Room Q. To the right: 1531. *J. B. Madou*, Young man offering a girl a necklace; 1157. *J. L. van Kuyck*, Stable; 1178. *B. Vieillevoye*, Portrait. — 1272. *Kindermans*, Landscape; 1069. *L. Dounette*, Winter-scene by moonlight; 1182. *E. Wauters*, On the Kasr-en-Nil in Cairo; 1063. *Th. Fourmois*, Scene in the Ardennes, near Dinant (1864); 1012. *P. Clays*, River-scene near Dort (1876); 1140. *Jos van Beers*, P. Benoit, the composer (1883). — 1183. *A. Wiertz*, Contest for the body of Patroclus (reduced replica of the painting at Brussels, p. 122); 1017. *J. L. David*, Study of a head; 1134. *J. B. Stobbaerts*, Dogs; 1170. *Verlat*, Portrait of J. Lies, the artist; 1131. *A. Stevens*, Despair; 1120. *J. Fr. Portaels*, Hendrik Conscience. — 1098. *J. Lies*, Prisoners of war; 1070. *J. Geeraerts*, Interior of St. Paul's Church at Antwerp; 1029. *H. de Brackeleer*, Tavern at Antwerp; 1184. *Wiertz*, Portrait of Constantin van den Nest; 1099. *J. Lies*, 'The foe is coming' (1857); 1110. *L. Munthe*, Winter-scene; 1100. *Lies*, Albrecht Dürer travelling on the Rhine (1855); 1084. *B. C. Koekkoek*, Scene near Cleves (1882). — 1045. *A. de Knyff*, Village of Chaslepont; 1161. *J. P. van Regemorter*, Quarrel over cards.

Room S. To the right: 1000. *L. Abry*, Barrack-yard (1887). — 1280. *G. Porticlje*, 'Lost!' (1894); 1194. *Van Engelen*, Belgian emigrants (1890). — 1172. *Verlat*, Buffalo and lion fighting (1878); 1295. *Is. Verheyden*, Pilgrims in the Antwerp Campine. — *H. Leys*, 1220-1227. Studies of portraits and costumes for the frescoes in the Hôtel de Ville (p. 159); 1228, 1229. His wife and daughter. — 1209. *E. de Latour*, Portrait of a painter (1855); 1105. *Is. Meyers*, On the banks of the Scheldt; 1191. *V. Lagye*, Gipsy (1875). — To the right is —

Room R. To the right: No number, *Th. de Bock*, Landscape with cattle (1898); 1174. *Verlat*, Rising in Antwerp on 24th Aug., 1577, the shattered statue of the Duke of Alva being dragged through the streets; 1242. *H. Schaefels*, The British fleet before Flushing, 1809 (*painted in 1889*). — 1219. *H. Leys*, Pifferari (1856); 1193. *G. Vanaise*, Study of the nude; above, 1569. Verlat, Pieta. — 1249. *Marie Collart*, Farm-yard (1890); 1241. J. G. Rosier, Minuet; 1058. *J. de Vriendt*, Raising of the daughter of Jairus; 1300. A. J. Verwée,

Horses; 1250. *Fr. Courtens*, Avenue of trees (1894). *Verlat*, 1197. 'Vox Dei' (triptych), painted in 1877; 1198, 1199. Oriental studies.

Room L. To the right: No number, *Virginie Demont-Breton*, Scene on the beach; 1288. *Jan van Beers*, Portrait of Henri Rochefort; 1200. *L. Artan*, Sea-piece; no number, *Jac. Rosseels*, Landscape. — No number, *E. S. Boks*, 'His picture' (1898). — No number, *Const. Meunier*, St. Stephen (1867); 1253. *Nic. de Keyser*, Easter procession in Seville; 1243. *Jos. Stallaert*, Immolation of Polyxena on the funeral pile of Achilles. — 1584. *E. Slingeneyer*, Martyrs. — We return through Rooms R and S to —

Room T. To the right: 1088. *Eg. Leemans*, Summer-evening on the sea; 1127. *Schaefels*, Battle of Trafalgar (painted in 1879). — 1094. *H. Leys*, Flemish wedding in the 17th cent. (early work; 1839); 1018. *Ed. de Biefve*, Banquet of the Gueux (p. 92); 1009. *E. Carpentier*, Episode during the Vendean war of 1795 (1879); 1006. *H. Bource*, Return from fishing (1878); 1087. *P. Lamorinière*, Landscape; above, 1167. *J. F. Verhas*, The beach at Heyst (1884); 1206. *Ch. de Groux*, The coffee-roaster; 1203. *H. de Braekeleer*, The gardener; 1133. *Stobbaerts*, Leaving the stable; 1275. *H. Luyten*, Group of artists (1886); 1290. *J. van de Roye*, Fruit. — 1582. *Gallait*, Corpses of Counts Egmont and Hoorn (reduced replica of the painting at Tournai, p. 72). — 1501. *E. Bendemann*, Penelope (1877); 1180. *Wappers*, Mother and child (1854). — 1177. *T. Verstraete*, House of death; 1533. *Fr. J. Navez*, Holy Family (1848); 1093. *Leys*, Rubens at a fête at Antwerp (1851); 1148. *P. van der Ouderaa*, Judicial reconciliation in St. Joseph's chapel in the cathedral (1879); 1293. *Van Leemputten*, Distribution of bread in a Flemish village (1892); 1500. *A. Achenbach*, Stormy weather in Ostend harbour (1875).

Room U. To the right: 1509. *F. de Braekeleer the Elder*, Village-school (1852); 1122. *J. Rosseels*, Neighbourhood of Waasmünster; 1142. *M. I. van Bree*, Death of Rubens (1827). — 1168. *P. Verhaert*, The seaman's seal (1888). — 1181. *Wappers*, The brothers De Witt awaiting in their prison the entrance of the mob (p. 297); 1549. *E. J. Verboeckhoven*, Going to market (1854); 1189. *J. Lies*, Contrasts; above, 1021. *F. de Braekeleer the Elder*, Plundering of Antwerp by the Spaniards, 1576; 1114. *Ch. Ooms*, Philip II. paying the last honours to Don John of Austria (1875). — Opposite: 1160. *Van Luppen*, Autumn-scene (1878); 1165. *Verboeckhoven*, Cattle (life-size).

Room V. To the right: 1062. *E. Farasyn*, Old fish-market in Antwerp (1882); 1505. *A. Cabanel*, Cleopatra testing poisons on criminals (1887); 1001. *A. Asselberghs*, Sunset; 1171. *Verlat*, Madonna and Child with the Evangelists (triptych; 1873); 1055. *E. de Schampheleer*, View of Gouda (1878); above, 1173. *Verlat*, Cart and horses (painted at Paris in 1857); 1057. *A. de Vriendt*, Pope Paul III. before the portrait of Luther (1883); 1513. *N. de Keyser*, Charles V.

water, spanned by a chain-bridge. In the N. angle of the Park is a statue of the painter *Quinten Matsys* (about 1460-1530), by H. de Braekeleer, erected in 1883; and on the N.W. bank of the pond is a bronze monument to the author *Jan van Beers* (1821-88), by A. Crick. — From the Matsys monument the Avenue Rubens leads to the statue of the painter *Hendrik Leys* (1815-69), by J. Ducaju, in the Avenue Louise Marie, in which (to the N.E.) there is also a large Jesuit college (Collège de Notre Dame). — The Avenue Rubens proceeds thence to the monument (by Jul. Pecher) erected in 1886 to the painter *Jac. Jordaens* (1593-1678). Beside the road through the Park is a bust (with spectacles) of *E. Allewaert* (1835-89), a magistrate who did much for the schools of the town. To the S., in the Rue Boex, is a *Protestant Church* (Pl. D, 5) containing four paintings by Alb. De Vriendt (d. 1900). — The Avenue Van Eyck leads to the *Place Loos* (Pl. D, 5). The space in front of the church of St. Joseph (see below) is embellished with the **Monument Loos,** by Jul. Pecher, erected in commemoration of the destruction of the old fortifications (1859). It consists of a statue of Antwerpia on a lofty base, surrounded with figures representing commerce and navigation. In front is a marble bust of Burgomaster J. F. Loos (1848-62). — Opposite, at the corner of the Avenue Quinten Matsys and the Avenue Plantin (Pl. D, 4), is a handsome house in the Flemish Renaissance style, erected for M. René Moretus de Theux (comp. p. 164) from the designs of *J. Stordiau.* The medallions on the façade represent distinguished men connected with the history of the Plantin printing-house.

Between the Avenue Moretus and the Avenue Charlotte rises the Church of St. Joseph (Pl. D, 5), a modern Romanesque building by *Gife.* The interior is adorned with frescoes of the Passion, by *Hendrix.* — In the Boul. Léopold, opposite the end of the Avenue Charlotte, is a colossal statue (by Ducaju, 1861) of *Boduognatus,* the chief of the Nervii, who headed the Belgic opposition to the invasion of Julius Cæsar in 57 B.C.

The Boulevard Léopold ends on the S.W. at the Chaussée de Malines, opposite the entrance to the **Pépinière** (Pl. D, 6), or arboretum, which has been converted into a pleasant park in the English style and now forms the central point of the fashionable quarter of the city. A bronze monument in the N.E. part of this park, by J. de Lalaing (1893), commemorates *C. Coquilhat,* who died in 1891 as vice-governor of the Congo State. On the S.E. side of the park rises the *Monument of Gillis van Schoonbeke* (1519-1556; see p. 185).

On the N.W. side of the Pepinière are the summer-quarters and fine garden of the 'Harmonie' Club (p. 149). — The *Basilique du Sacré Coeur* (Pl. D, 7), a small church built by Bilmeyer and Van Riel, in the adjacent Avenue de Mérode, contains stained-glass windows by L. Lefèvre of Paris and an altar by Armand Caillat of Lyons.

Visitors who wish to inspect the new and formidable circumvallation of Antwerp may take the tramway-line No. 4 (p. 148) from the Pepinière to the *Porte de Malines* (in the former suburb of Berchem, Pl. E, 7), which is itself interesting in an architectural point of view.

Behind the Principal Station (p. 146), which is undergoing alteration, lies the ***Zoological Garden** (*Dierentuin;* Pl. D, 3, 4), which is entered from the Rue Van Schoonhoven, near the Avenue De Keyzer (p. 153). It is one of the best in Europe (admission, see p. 149). Near the entrance, on the N. side, is the *Palais des Fêtes*, for concerts, etc., with terrace and large hall (2600 seats); to the left of the vestibule is a *Restaurant, to the right a winter-garden, with fine palms and ferns. Concerts in summer on Mon. and Sat. at 3.30 p.m., on Wed. and Thurs. at 3.30 and 8 p.m. (in winter only on Sun. at 3.30 and Wed. at 8 p.m.). The carnivora are fed daily at 5 p.m. (Sat. excepted), the seals at 11 a.m. and 4 p.m. — On the S. side (with an entrance in the Rue de la Charrue) is a *Panorama of the Battle of Wörth* (Pl. D, 4; adm., see p. 149).

The E. suburb of **Borgerhout** is adorned with a *Statue of Lazare Carnot*, defender of the city in 1811, situated in the 'Place' of the same name (Pl. E, 3). To the N.W. is the new *Church of St. Willibrord* (Pl. E, 3), erected in the Gothic style by Blomme. — Farther to the N. is the large *Hospital van Stuivenberg* (Pl. E, 2), opened in 1885.

e. The Bank of the Scheldt and the Northern Docks.

The influence of the tide is perceptible on the Scheldt a long way above Antwerp, and at the city the difference between high and low water amounts to 12-25 ft. ('Bisque die refluo me flumen Scaldis honorat'). Along the river extend the handsome and busy ***Wharfs,** or *Quais*, which were constructed in 1877 and enlarged in 1899-1901, and are now upwards of 3 M. in length. The river, the width of which at Antwerp varies from 1000 to 1800 ft., has been dredged to a uniform depth of 25 ft., permitting even the largest vessels to lie alongside the quays. The steamers and merchantmen receive and discharge their cargoes with the aid of gigantic and noiseless hydraulic cranes, which transfer the goods directly to or from the railway-trucks. The cranes are worked by a subterranean aqueduct, which is also used in opening and shutting the sluice-gates, in shunting the trains, etc. There are two engine-houses in connection with the aqueduct, one at the N. and one at the S. harbour. These alterations have, along with the new Docks, made Antwerp one of the first harbours in the world.

Above the dock-sheds (to which there is no admittance except on business) on the Quai Van Dyck (Pl. B, 4, 3) and Quai Jordaens (Pl. B, 3) run the ***Promenoirs**, or elevated terraces, which afford an extensive view of the busy shipping in the Scheldt, as well as of the Steen (p. 184), the Cathedral (p. 154), and the *Boucheries (p. 160).* At the Quai Van Dyck lie the fine steamers of the North German Lloyd, plying to Shanghai, to Sydney, and to

South America (admission-tickets, 50 c., at the Café Spatenbräu, p. 147). Other large liners lie along the other quays.

Opposite the S. end of the S. Promenoir stands the **Porte de l'Escaut** (Pl. B, 4), a gateway designed by *Rubens* and adorned with a seated figure of the river-god by *A. Quellin the Elder*, which formerly stood a little farther to the N. It bears an inscription dedicated by the '*Senatus Populusque Antwerpiensis*' to '*Magnus Philippus*' (1624). This prince was Philip IV., great-grandson of the Emp. Charles V., who reigned from 1621 to 1665, and under whom Spain entirely lost her prestige, having been deprived of Portugal in 1640, and finally of the Netherlands in 1648.

Another relic of the past is the **Steen** (Pl. B, 3), originally part of the Castle of Antwerp, through which the ascent to the N. Promenoir from the Quai Van Dyck now leads. The castle dates from the 10th cent. and remained in the hands of the lords of the soil till 1549, when Charles V. made it over to the burghers of Antwerp. It was afterwards the seat of the Spanish Inquisition. The dungeons, 'oubliettes', etc., still bear sombre witness to its former history. The old chapel is also extant. An addition was built in 1889 on the N., in the style of the original.

The interior (adm., see p. 149; stick or umbrella 10 c., candle for dungeon 10 c.; catalogue 1 fr., to the Egyptian section ½ fr.) is occupied by the *Museum van Oudheden*, a collection of antiquities and curiosities from Roman times till the 18th cent., furniture of the 15-17th cent., weapons, ivory and wood-carvings, ornaments, glass (manufactured in Antwerp after Venetian patterns), porcelain, coins, tapestry, costumes, ancient prints, engravings, and old views of Antwerp. The head of the giant Antigonus (p. 159), by P. Coecke, has figured in all civic processions since the 16th cent.; the head of the giantess by Herreyns dates from the 18th century.

Near the Steen is a monument erected in 1890 to *W. Ogier*, a Flemish poet of the 17th century.

Farther to the N., near the first sluice of the docks, is the *Pilot Office (Het Pilotage)*, a handsome building with a tower, erected in the Flemish Renaissance style by Kennis and Truyman in 1894-96, and also occupied by the Ecole de Navigation, the Emigrants' Commissariat, and a post-office.

The **Northern Docks** (Pl. B, C, 1, 2) lie at the N. end of the town and cover an area of upwards of 250 acres. They are connected with each other as well as with the smaller docks at the S. side of the town and with the railway-stations by an extensive net-work of railways, by which about 1500 trucks leave Antwerp harbour daily from these docks. We first reach the two older basins, the Petit and Grand Bassin, constructed by Napoleon (1804-13) at a cost of 13 million francs as a war-harbour, but ceded after 1814 by the Dutch government to the town of Antwerp as a commercial harbour. The small dock is capable of containing 100, and the large one 250 vessels of moderate tonnage. The Maison de la Hanse or warehouse of the Hanseatic League, erected in 1564-68 by Cornelis de Vriendt between these docks, was burned down in 1893.

At the E. end of the Grand Bassin is the *Entrepôt Royal* (Pl. C, 2), built in 1829-32 and purchased by the city in 1884. The powerful hydraulic cranes here are interesting. Of older buildings in this quarter of the town the only ones now left are the *Waterhuis*, Rue des Brasseurs 24 (Pl. B, 2), with large pumping-works invented in 1553 by Gillis van Schoonbeke to supply all the breweries in the town with water, and the former *Hessenhuis* (Pl. C, 2; now a warehouse), built in 1562 for the Hessian carriers, by whom at that time the traffic between Antwerp and Germany was almost exclusively carried on. — In the Place de l'Entrepôt (Pl. C, 2) are the *German Seamen's Home* and the *Zeemanshuis*, erected by the town.

To the N. of the Grand Bassin, and connected with it by the *Bassin de Jonction*, is the BASSIN DU KATTENDYK (Pl. B, 1), 1050 yds. long and 150 yds. wide, with an area of 230 acres, constructed by the town in 1853-60. It is connected with the river by a sluice. — The transatlantic steamers of the *Red Star Line* lie at the *Quai du Rhin* (Pl. B, 1, 2); tickets (50 c.) admitting visitors to inspect these vessels are issued on the quay, except from 12 to 2 p.m.

To the N. of the sluice are six *Cales Sèches*, or dry docks, connected with the Bassin du Kattendyk by sluice-gates. In the angle between the N. end of the Kattendyk and the dry docks (Pl. B, 1) was situated the factory of *Corvilain*, the explosion in which in 1889 wrought such terrible havoc. — On the E. quay of the Bassin du Kattendyk is a very large hydraulic crane. To the N.W. are the *Bassin Lefebvre*, completed in 1886, with an area of 320 acres, and the *Bassin America* (with enormous cylindrical petroleum-tanks). The view from this point of the entire length of the quays as far as the S. harbour conveys an excellent idea of the enormous extent of the port and its dependencies. To the E. of the Bassin du Kattendyk lie the *Bassin aux Bois*, the *Bassin de la Campine*, and the *Bassin Asia*.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd**, French *Ste. Anne* or *Tête de Flandre* (Pl. A, 4; *Restaurant Kursaal*; *Belvedere*, farther down, unpretending, both frequented on fine afternoons), on the left bank of the Scheldt, to which a steam-ferry plies from the Quai Van Dyck (Pl. B, 3) every $^1/_2$ hr. (in summer on Sun., Mon., and Thurs. afternoon every $^1/_4$ hr.; fare there and back 6 c., tickets obtained under the Promenoirs). — Pleasant walk downstream on the dyke between the Scheldt and the polder. — Railway to *Ghent*, see p. 73.

The village of *Brasschaet* (Hôtel St. Antoine; steam-tramway, p. 148), 10 M. to the N.E. of Antwerp, was for many years the seat of a famous colony of artists. The park of Count Reusens, to which admission is courteously granted, deserve a visit. — The *Polygone de Brasschaet*, a large artillery-range, may be visited only with permission of the minister of war.

About 21 M. to the N.E. of Antwerp and about 10 M. from 'Turnhout (p. 146; steam-tramway, p. 148), lies **Hoogstraeten** (75 ft.), a village with 2000 *inhab., the centre of the Campine Anversoise*, or moorland district round *Antwerp (see p. 186). The late-Gothic Church of St.* **Catharine**, an interesting

brick building of the 16th cent., contains beautiful stained glass of 1520-50; fine stalls; the alabaster tomb of Count Lalaing-Hoogstraten (d. 1540), the founder of the church, and his wife; and an enamelled reliquary by Wilmotte (d. 1893). Old embroideries and tapestries in the sacristy. The *Hôtel de Ville*, dating from the end of the 16th cent., is a plain brick structure in the Renaissance style. The old *Château*, now a poorhouse, lies on the brook *Marck*, a little to the N. of the village. — To the S.E. of Hoogstraeten (diligence in 1¼ hr.) is the workmen's colony of *Merxplas*, shown only by order of the manager of the above-mentioned poorhouse. — Steam-tramway to (12 M.) *Rysbergen*.

15. From Antwerp to Rotterdam *(Amsterdam)*.

a. *Railway Journey.*

62 M. RAILWAY in 2-4 hrs.; fares 10 fr. 10, 7 fr. 70, 4 fr. 80 c. (or 4 fl. 80, 3 fl. 65, 2 fl. 30 c.). The express-trains between Amsterdam, Brussels, and Bâle call only at the *Berchem Station* at Antwerp. The other trains start from the *Central Station*. *Railway Stations at Rotterdam*, see p. 270. — To AMSTERDAM (comp. R. 38) express in 3½-4 hrs., ordinary train in 4½-6 hrs.; fares 16 fr. 40, 12 fr. 30, 8 fr. 20 c.; in the opposite direction 7 fl. 75, 5 fl. 85, 3 fl. 90 c. Another through-train runs from Roosendaal viâ Breda, S'Hertogenbosch, and Utrecht to Amsterdam; same time and fares as above. — The only points of interest on the line to Rotterdam are the handsome bridges over the Hollandsch Diep, the Maas at Dordrecht, and the Lek at Rotterdam.

Antwerp, see p. 146. The train traverses the suburb of *Borgerhout*, passes the station *Anvers-Dam*, near the docks, and intersects the fortifications. At (7½ M.) *Eeckeren* and (10 M.) *Cappellen* are numerous villas of well-to-do Antwerp merchants. About 3½ M. to the N.W., just beyond the Dutch frontier, lies the village of *Putten*, in the churchyard of which is buried *Jacob Jordaens* (d. 1678), the painter, who was denied a grave within the territory of Antwerp owing to his having been a Protestant; the old tombstone is still preserved, and a bronze bust by Lambeaux was set up in 1877. — 15½ M. *Calmpthout*. — We then traverse the monotonous moorlands of the *Campine Anversoise*. — 20½ M. *Esschen* (buffet), with the Belgian custom-house.

26 M. **Roosendaal** *(Zwaan*, very fair; *Kuypers)*, the seat of the Dutch custom-house, and junction for the Breda and Flushing line (R. 36b), see p. 270. — Thence to (62 M.) *Rotterdam*, see p. 270.

b. *Steamboat Journey.*

STEAMBOAT daily, except Mon., in 9 hrs. (fares 2½ or 1¼ fl., return-tickets 4 or 2 fl.), starting at 8 a.m. from the Quai de la Station (Pl. A, 5, 6) at Antwerp, and from the E. extremity of the Noodereiland (Pl. E, 4) at Rotterdam. The steamers are well fitted up, and provided with tolerable restaurants. Tickets are purchased on board. Agents at Antwerp, *Ruys & Co.*, Quai des Charbons 9; at Rotterdam, *H. Braakman & Co.*, Boompjes *(Pl. F, 3)*. — In stormy weather the voyage is rough at places.

The STEAMBOAT threads its way between the nine islands forming the Dutch province of ZEELAND, the character of which is indicated by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo*. The greater part of the province lies considerably

below the sea-level and is protected against the encroachment of the sea by vast embankments (p. xxxii), except at the few points where there are dunes, or sand-hills. Some portions of it, submerged by the great inundations of the 12th cent. and the year 1421 (see p. 407), have not yet been reclaimed again from the sea.

Immediately after the departure of the steamboat, the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Scheldt. To the W. of the docks rises *Fort Austruweel* or *Oosterweel*. Farther on, *Fort St. Philippe* rises on the right, and *Fort Ste. Marie* and *Fort La Perle* on the left. In this vicinity, Duke Alexander Farnese constructed his celebrated bridge across the Scheldt, in 1585, to cut off communication between the besieged citizens of Antwerp and their confederates in Zeeland. After many fruitless attempts, the fireship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it. Neither the besieged, however, nor their auxiliary fleet anchored below Fort Lillo, were in a position to derive any advantage from this signal success. — On the left, lower down, lies *Fort Liefkenshoek*, on the right *Fort Lillo*, the latter retained by the Dutch till 1839 (comp. p. xxi). Then, on the left bank, *Doel*, a little beyond which is the Dutch frontier.

The first Dutch place at the entrance to the *Kreekerak*, a narrow branch of the Scheldt closed by the railway embankment (p. 269), is *Fort Bath*, where the English fleet landed in 1809. The steamer continues to skirt the S. coast of the island of *Zuid-Beveland*, and at *Hansweerd* (station) turns to the right into the *Zuid-Beveland Canal*, which intersects the island, having been constructed in 1866 to compensate for the filling up of the Kreekerak. The E. coast of the island of Zuid-Beveland, now '*verdronken Land*' (literally 'drowned land'), but once a fertile tract, was inundated in 1532 by the bursting of a dyke, when 3000 persons are said to have perished. At the N. end of the canal, which is about 5 M. in length, and is crossed by the railway to *Goes* (p. 269), lies *Wemeldingen*, the landing-place for Goes. At *Yerseke*, 3 M. to the E., oyster-breeding is carried on with success.

The steamer now traverses the broad expanse of the *Ooster-Schelde* in a N. direction, and enters the narrow *Canal de Keeten*, which separates the islands of *Tholen* and *Duiveland*. The old church of *Stavenisse*, at the entrance of the canal, contains the marble monument of Jerome van Tuyll (1669; by Verhulst). The vessel next touches at *Zype*, on the left, at the end of the canal, whence the Roosendaal and Brouwerhaven steam-tramway (p. 270) runs to **Zierikzee** *(Hôtel Van Oppen)*; the lofty square tower of the cathedral of *Zierikzee (begun in 1454* by a member of the artistic family of *Keldermans of Malines*, p. 267; unfinished) is a conspicuous object.

In 1575 some 1700 Spanish volunteers under Requesens, the successor of the Duke of Alva, waded across the Canal de Keeten and captured Zierik-

zee, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. Steamboat twice daily from Zierikzee to *Middelburg* (p. 267); fares 2 fl., 1 fl. 40 c.

From Zierikzee (steam-tramway, see p. 187) we may visit *Brouwershaven*, another small town with an interesting Gothic church (14th cent.), a pretty weigh-house in the Flemish Renaissance style (1599), and a statue of the popular poet *Jacob Cats* (1577-1660).

We now enter the ramifications of the Maas, the first of which is the *Krammer*, and the next the *Volkerak*. The towers of *Nieuwe-Tonge* and *Oude-Tonge* are visible to the N.E. The right bank belongs to Brabant, the left to Holland. The entrance to the *Hollandsch Diep*, as this broad arm is named, is defended by *Fort De Ruyter* on the right, and *Fort Ooltgensplaat* on the left. *Willemstad*, a fortress erected by Prince William I. of Orange in 1583, next becomes visible to the right.

The water here is sometimes pretty rough. Nearing *Moerdyk* (p. 410), we obtain a view of the handsome railway-bridge mentioned at p. 410.

The steamer now turns to the left into the *Dordtsche Kil*, a very narrow branch of the Maas. In 1711 John William Friso (p. xxxvii), Prince of Orange, was drowned in crossing this channel, when on his way to The Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. The landing-place of *s'Gravendeel* is also the steamboat-station for **Dordrecht** (p. 410), the lofty church-tower of which appears on the right, along with numerous wind-mills and tall chimneys belonging to saw-mills and factories.

The steamer (to Rotterdam 1 hr.) now leaves the Kil, traverses the *Oude Maas*, with the railway-bridge mentioned at p. 412, and for a short distance, the broad *Merwede* (p. 411), then enters a side-channel of the Maas called *De Noord*. On the right are *Alblasserdam*, with large ship-building yards, and *Kinderdyk*, with ship-building yards and iron-foundries. The Noord unites here with the Lek, which now assumes the name of *Maas*. To the right, *Krimpen*, with a pointed spire; left, beyond more ship-building yards, *'t Huis ten Donk*, a handsome country-house surrounded with trees; left, *Ysselmonde* (p. 412), with its château; right, *Kralingen*, with 16,677 inhab., extensively engaged in salmon-fishing; left, the large machine-factory of *Feyenoord* (p. 279). — Then, on the right bank, in a huge semicircle, appears —

Rotterdam, see p. 270. The quay is near the Exchange Station (Pl. F, 3).

16. From Antwerp to Aix-la-Chapelle viâ Maastricht.

93 M. RAILWAY in $3^3/_4$-$4^1/_2$ hrs. (fares 15 fr., 11 fr. 50, 7 fr. 80 c.; in the opposite direction 12 ℳ 10, 9 ℳ 30, 6 ℳ 30 pf.). The Dutch custom-house examination takes place at *Maastricht*, the German at *Aix-la-Chapelle;* in the reverse direction the Dutch examination is made at *Simpelveld*, the Belgian at *Lanaeken*. Through-passengers are generally subjected to only one custom-house examination. — Numerous local trains, with frequent halts, ply between Maastricht and Wylré (Simpelveld).

Antwerp, see p. 146. — $5^1/_2$ M. *Bouchout*. — 9 M. **Lierre**, Flem. *Lier* (*Hôt. du Commerce*, Grand' Place, R. & A. $2^1/_4$, B. $^3/_4$, D. 2, S. $1^1/_2$ fr.; *Hôt. d'Anvers*, Rue d'Anvers 9), a town of 22,200 inhab., with several breweries and silk-factories. The *Church of St. Gommarius*, one of the finest late-Gothic churches in Belgium, was begun in 1425, completed in 1557, and recently judiciously restored. Three of its fine stained-glass windows were presented by Emp. Maximilian. The interior contains two paintings by Rubens, *viz.* St. Francis (in the left transept) in a good landscape, and St. Clara (in the 2nd chapel to the right in the ambulatory); the 'châsse' of St. Gommarius; and a rood-loft in the florid Flamboyant style, by *Fr. Mynsheeren* and *J. Wischavens* of Malines (1535). The façades of the *Brouwershuis* and other houses in the market-place, and the *Belfry* with its corner-turrets (1369) are interesting. The municipal *Museum* (daily 10-4; 50 c.), in the Rue de Malines, near the market-place, contains a library, a cabinet of engravings, collections of antiquities, and over 100 paintings, chiefly old masters, some of which are attributed by the catalogue to the most distinguished hands. — Lierre is the junction of the Antwerp and Gladbach line (R. 17) and of a branch to Contich (p. 146). Steam-tramway to *Broechem* and *Oostmalle* (p. 148).

$13^1/_2$ M. *Berlaer*. — From (18 M.) *Heyst-op-den-Berg* steam-tramways run W. to Malines, N. to Iteghem (p. 145), and E. viâ Boisschot, Westmeerbeek (p. 145), and *Westerloo*, with a château of Count Merode, to Gheel (p. 192). — From ($21^1/_2$ M.) *Boisschot* a visit may be paid to the suppressed Præmonstratensian abbey of *Tongerloo*, with the largest linden-trees in Belgium. — $26^1/_2$ M. *Aerschot* (Cygne, in the market-place, R. & B. $3^1/_2$, D. 2 fr.), the junction of the Louvain and Herenthals line (p. 214), has a Gothic church containing a rich rood-loft and choir-stalls of the 15th cent. and an altar-piece by G. de Crayer.

The line now follows the valley of the *Demer*. 33 M. *Testelt*, with the Præmonstratensian abbey of *Averbode*, founded in 1130. — $34^1/_2$ M. *Sichem* still retains one of its ancient towers. A branch-railway ($2^1/_2$ M., in 10 min.) runs hence to *Montaigu*, with the baroque pilgrimage-church of *Notre Dame de Montaigu*, built in 1609 from Koeberger's designs by the regents Albert and Isabella (p. xx). A steam-tramway runs from Sichem to Moll (p. 192).

38 M. **Diest** (*Hôtel de la Couronne*), with 7300 inhab., and many breweries and distilleries. In the Gothic church of St. Sulpice is the

tomb of Philip of Nassau-Orange (d. 1618); in the churchyard is a ruined church. Diest is the junction of a branch-line from *Tirlemont* (p. 214) to *Moll* (p. 192). Steam-tramway to *Louvain*, see p. 220.

The train crosses the Demer. 41 M. *Zeelhem*; 42 M. *Schuelen*; 48½ M. *Kermpt*.

51 M. **Hasselt** (125 ft.; *Hôtel du Verre à Vin*; *Hôt. de Limbourg*), the capital of the Belgian province of Limburg, with 11,800 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. The late-Gothic chief church has been well restored.

FROM HASSELT TO MAASEYCK, 25½ M., railway in 1¼-1¾ hr. Intermediate stations: *Bockryck*; *Genck* (*Hôtel de la Cloche, R. 1½, B. ¾, D. 2, S. 1¼, pens. 4-5 fr.), much frequented by painters as a summer-residence; *Asch*; *Opoeteren-Dilsen*; *Eelen*. — The small town of **Maaseyck** (*Hôt. van Eyck*), on the left bank of the Maas, was the birthplace of the brothers *Van Eyck*, to whom a handsome marble monument was erected here in 1864. Steam-tramway to (18½ M.) *Wychmael* (p. 390) and (25 M.) *Bourg-Léopold*; diligence several times daily to (1 hr.) *Susteren* (p. 407).

From Hasselt to Liège, see R. 52; *to Eindhoven and Utrecht*, see R. 52; to *Landen*, see p. 215.

55½ M. *Diepenbeek*, 58 M. *Beverst*, both also stations on the line to Tongeren and Liège (p. 390); 60 M. *Munsterbilsen*; 62½ M. *Eygenbilsen*; 66 M. *Lanaeken*, the Belgian frontier-station.

70 M. **Maastricht**, see p. 239. Route to *Liège*, see R. 29; to Venlo-Nymwegen, see p. 407. — Beyond Maastricht we pass numerous country-houses, and cross three arms of the *Göhl*.

73 M. *Meerssen* (Hôtel de la Reine Emma), noted for the treaty between Lewis the German and Charles the Bald (870), has a fine Gothic church (13-14th cent.).

The train now gradually quits the river, and passes the village of *Houthem-St-Gerlach* (p. 191) on the right.

77 M. **Valkenburg.** — **Hotels.** GR. HÔTEL URAGHS-VOSSEN, Ryksweg 6, R. 1, B. ½, D. 1½, S. 1, pens. 3 fl., GR. HÔTEL VOSSEN, R. 1¼-2, L. & A. ¼, B. ½, D. 1½, pens. 3-4 fl., both near the station. — In the town: CROIX DE BOURGOGNE, Groote-Straat 75, R. 1, B. ½, D. 1¼, pens. 2½ fl.; EMPEREUR, B. ½, D. 1, pens. 3 fl. — Outside the town: SANATORIUM 'T HUIS TER GEUL (physician, *Dr. Herman*), R. 1-3, pens. 3½-5 fl. — **Cab** with one horse, 3-5 fl. per half-day; with two horses, 5-7 fl.

Valkenburg, French *Fauquemont*, an ancient town with 1000 inhab., picturesquely situated on both arms of the *Geul*, is a favourite centre for excursions as well as a frequented summer-resort and sanatorium. It contains an interesting Romanesque *Church*, the *Birkel-Poort* and *Grendel-Poort*, two well-preserved gates, and a ruined *Castle* (destroyed in 1673) on the Dwingelrots or hill above the town (key of the castle kept by J. Caelen, in the corner-house No. 141 beside the Birkel-Poort; adm. 10 c.). A monument erected in 1889 from Cuyper's designs, in front of the Grendel-Poort, commemorates the jubilee of the union of the duchy of Limburg with Holland.

ENVIRONS OF VALKENBURG. In the 'Berg', near the above-mentioned monument and opposite the Ursuline convent, is the entrance to the **Valkenburg Grotto** (tickets at Hoen's in the market, etc., 1-2 pers. 1, 3-5 pers. 1½, 6-10 pers. 2½ fl.; small gratuity to guide), a series of subterranean marl-quarries, resembling those in the Petersberg (p. 241) and, like these, worked in the

Roman period. The walls are covered with drawings and paintings, portraits of famous men, etc. The visitor is shown the 'concert-hall' in the Roman part, with a small spring known as the 'Zweitropf'; and in another part a lake that appears and disappears at intervals of 10 or 12 years. Illuminations and concerts frequently take place in the grotto in summer. — The *Giant's Staircase* (96 steps) leads from the grotto to the *Rock Park* (café); in the lower part is the *Witch's Kitchen*, the top commands a good view. — Pleasant footpaths lead hence down the stream to (3/4 hr.) *Geulem*, where there are some interesting rock-dwellings. Tickets (1-2 pers. 60 c., 3-5 pers. 1 fl.) may be obtained in the Café Akkermans for a visit to the subterranean Chapel in the *Geulem Grotto*, which between 1795 and 1801 repeatedly served the inhabitants as a place of refuge from the French. On the walls are various inscriptions and paintings of this period. This excursion may be conveniently extended to *Meerssen* (p. 190). — About halfway along the highroad from Valkenburg to Meerssen lies the straggling village of *Houthem-Saint-Gerlach* (Hôt. Cuypers; Hôt. Stevens; Hôt. Geuldal), with a tasteful modern château and numerous country-houses. The church contains some frescoes (repainted) by the Tyrolese Jos. Schöpf. Many Roman remains have been found in the vicinity of the village. — Walks lead upstream, past the château of *Oost* or the château of *Schaloen*, then through wood and over the railway to the (3/4 hr.) hermitage on the *Schaesberg* (view from the top). — Other pleasant excursions may be made viâ *Schin op Geul* and *Strucht* to the top of the *Keutenberg* (fine views), and thence down to *Wylré* (see below), or along the W. slope of the Keutenberg to *Gulpen* (Post), which is also connected by a direct road with (1 1/2 M.) the station of Wylré. The village is picturesquely situated on the *Gulp*, a tributary of the Geul, at the foot of a hill 460 ft. in height. In the neighbourhood are the château of *Neuborg* and the Redemptorist monastery of *Wittem* (built in 1732), with a valuable library. — A road runs to the N.E. viâ *Genheek*, *Klimmen*, and *Kunrade* to (6 M.) the little town of Heerlen (*Roi des Belges; Kroon; Hollande; Prince d'Orange*, R. 1 1/4, D. 1 fl.), on the steam-tramway from Herzogenrath to Sittard (p. 407). The new hôtel-de-ville is surmounted by a tall tower. Heerlen is the centre for visiting the ruined castle of *Schaesberg*, the *Streeperbosch*, and the château of *Hoensbroek* (dilapidated and uninteresting interior; adm. 60 c.), situated 3 1/2 M. to the N.W.

The railway ascends the valley of the Geul, skirting the *Schaesberg* (see above); to the right attractive view of the châteaux of Genhuis, Schaloen, and Oost, and of the town just quitted. — 81 M. *Wylré*. Hence to *Gulpen* and viâ the *Keutenberg* to *Valkenburg*, see above. — 84 1/2 M. *Simpelveld*, with the Dutch custom-house, is the starting-point for a visit to the (3/4 hr.) *Vrouwenheide* (extensive view), with its meteorological observatory. — The train now crosses the German frontier, and beyond the small stations at the Templerbend and the Marschierthor, enters the Rhenish Station at —

93 M. **Aix-la-Chapelle**, see *Baedeker's Rhine*.

17. From Antwerp to Düsseldorf viâ München-Gladbach.

115 1/2 M. Railway in 5-5 1/4 hrs. (fares 19 fr. 30, 14 fr. 90 c., 10 fr.; in the opposite direction 15 ℳ 60, 12 ℳ, 8 ℳ 10 pf.). The trains start from the Central Station.

From Antwerp to (9 M.) *Lierre*, see R. 16. 14 M. Nylen; 17 M. *Bouwel*.

21 M. **Herenthals** (*Hôtel Opdebeek*), on the Canal de la Campine, *town with 6000 inhab.*, is the junction of the line to Louvain and

Tilburg (p. 214). The Hôtel de Ville, with a lofty tower, contains the *Fraikin Museum*, with several original sculptures and casts of other works by the sculptor Ch. A. Fraikin (1817-93), a native of Herenthals. One of the old town-gates is also interesting. The church of *St. Waltrudis* (15th cent.) contains paintings by Verhaghen and Francken the Elder. — 24½ M. *Oolen.*

28½ M. **Gheel** *(Hôtel de l'Agneau; Rail. Restaurant)* is a town of 12,000 inhab., which derives its principal interest from the colony of lunatics (about 2000 in number) established here and in the neighbouring villages. The district throughout which they are distributed is about 30 M. in circumference, and divided into six sections, each with a physician and keeper. The patients are first received into the *Infirmerie*, where their symptoms are carefully observed for a time, after which they are entrusted to the care of a *nourricier*, or *hôte*, who generally provides occupation for them. They are permitted to walk about without restraint within the limits of their district, unless they have shown symptoms of violence or a desire to escape. This excellent and humane system, although apprehensions were at one time entertained as to its safety, has always been attended with favourable results. — The handsome late-Gothic *Church of St. Dympna* (who is said to have been an Irish princess, converted to Christianity, and beheaded at this spot by her heathen father) contains a fine late-Gothic altar, with the history of the saint in good stone-carvings; and in the ambulatory is the reliquary of St. Dympna, painted with scenes from her life, probably by a contemporary of Memling. The choir contains the marble sarcophagus of Jan III. of Merode and his wife, a fine Renaissance work (1554). In the choir-chapels are two altar-screens, adorned with finely-executed carving and painting (restored). A painted group in stone, protected by a railing, in the vicinity of the church, bears a Flemish inscription, recording that St. Dympna was beheaded on this spot, 30th May, 600. The church of *St. Amand*, in the market-place, contains finely carved choir-stalls and confessionals and an elaborate marble balustrade in front of the choir.

34½ M. *Moll* (Rail. Restaurant) is the junction of a line to Diest and Tirlemont (see p. 190). Steam-tramways run hence to *Sichem* (p. 189) and to *Arendonck* and *Turnhout* (p. 146). — 37½ M. *Baelen-Wezel*; 43 M. *Lommel.*

48½ M. *Neerpelt*, the junction of the Hasselt-Eindhoven line (p. 390). — 51½ M. *Lille-St-Hubert-Achel.* — 54 M. *Hamont* (Rail. Restaurant), the last Belgian station (custom-house). — 55½ M. *Budel* is the first station in Holland (custom-house). — 61 M. *Weert*; 69 M. *Baexem*; 72½ M. *Haelen.* — 77 M. **Roermond,** *the junction for the* Maastricht-Venlo line, see p. 407. — 80½ M. *Melick-Herkenbosch.* — 82½ M. Vlodrop, the last station in Holland, with the Dutch custom-house. — 86½ M. Dalheim, the Prussian frontier-station (luggage examined). — 91 M. Wegberg; 94 M.

Rheindahlen; 95 M. *Rheydt*, where the line to Aix-la-Chapelle diverges to the right.

99½ M. **München-Gladbach,** and thence to (115½ M.) **Düsseldorf,** see *Baedeker's Rhine.*

18. From Brussels to Braine-le-Comte and Mons.

38 M. RAILWAY in 1-2 hrs. (fares 3 fr. 90, 2 fr. 35 c.). Trains start from the *Station du Midi* at Brussels (p. 75). The trains between Brussels and Paris run by this line: 193 M., express in 4½-5¼ hrs., ordinary trains in 7-9 hrs.; fares 34 fr. 35 (drawing-room car 6 fr. extra), 23 fr. 75, 15 fr. 65 c.; comp. p. 196.

From Brussels to (9 M.) *Hal*, see p. 7. The Mons train diverges here to the S. from the Tournai line (R. 1 b). — 10 M. *Lembecq-lez-Hal.*

FROM LEMBECQ TO ERQUELINNES AND CHIMAY, viâ *Fauroeulx*, 35 or 67 M., railway in 2-2½ hrs. or 3½-4 hrs. (fares 3 fr. 60, 2 fr. 15, or 6 fr. 85, 4 fr. 10 c.). — Chief stations: 2½ M. *Clabecq*, junction of the line to Tubize and Braine-l'Alleud; 12½ M. *Ecaussines* (p. 197), where the line from Ghent to Manage and Charleroi is crossed. — From (18 M.) *Houdeng-Goegnies* a branch-line runs to Soignies (see below), and steam-tramways to Bracquegnies (p. 197), viâ La Louvière (p. 197) and Jolimont to Manage (p. 197), and to Mariemont-Morlanwelz (p. 196). — 20½ M. *Haine-St-Pierre* (p. 196); 25½ M. *Binche*; 28 M. *Bonne-Espérance* (p. 196). — 29 M. **Fauroeulx**, the junction of branch-lines to Piéton (p. 196) and to Estinnes (p. 196). To the right diverges the line to (35 M.) *Erquelinnes* (p. 199). On the left branch the next stations are *Merbes-Sainte-Marie*, *Thuin-Ouest* (p. 199), *Thuillies* (branch to *Berzée*, see p. 199; steam-tramway to *Charleroi*, p. 199). — 67 M. *Chimay* (p. 199).

12 M. *Tubize* (145 ft.), Flem. *Tweebeek*, is the junction of branch-lines to *Rognon* (p. 197) and *Braine-l'Alleud* (p. 139). Paving-stones are largely exported from the quarries near Tubize. — 15 M. *Hennuyères*. — Tunnel.

19 M. **Braine-le-Comte,** Flem. *'S Graven Brakel* (275 ft.; *Hôtel du Comte de Hainaut*), a town with 7300 inhabitants. The parish-church contains a large altar-decoration, with numerous figures, resembling that of Hal (p. 7), but inferior and of later date (1570). Braine-le-Comte is the junction of the Ghent-Enghien-Charleroi line (R. 19).

22½ M. **Soignies,** Flem. *Zinik* (282 ft.; *Hôtel Delmée*), a town with 7900 inhab., possessing a venerable abbey-church *(St. Vincent)* in the Romanesque style, perhaps the most ancient building in the kingdom, founded about 650, and rebuilt in 965 and in the 12th century. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of mountain-limestone in the neighbourhood. — Branch-line to Houdeng (see above), Lens (p. 6), and Enghien (p. 7).

26 M. *Neufvilles*; 28 M. *Masnuy-Saint-Pierre*. — 30½ M. **Jurbise** (251 ft.), where branch-lines to Ath-Tournai (p. 6) and St. Ghislain (p. 196) diverge.

38 M. **Mons.** — **Hotels.** GRAND HÔTEL SCHMITZ, R. 2½-6, B. 1, D. 2½, *pens. 10 fr.*; HÔT. DE L'ESPÉRANCE, R. from 2½, B. ¾ fr., these two both in *the Rue de la Station*, near the station and well spoken of; JADOT, MONARQUE,

also near the station, unpretending. — *Café Royal*; *Café Rubens*; *Cave de Munich*, all in the market. — STEAM TRAMWAYS viâ *Nimy* and *Maisières* to *Casteau*; to *St. Symphorien*; to *Ghlin*; and to *Boussu* (p. 196), viâ *Jemappes* (p. 196), *Quaregnon* (p. 196), and *Hornu*.

Mons (170 ft.), Flem. *Bergen*, the trim capital of *Hainault*, with 26,300 inhab., is situated on a hill above the *Trouille* and owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The town was fortified by Jean d'Avesnes in the 14th century. Prince Louis of Orange took Mons by surprise on 24th May, 1572, and maintained it against the Duke of Alva till 19th September, thus giving the northern provinces an opportunity of shaking off the Spanish yoke. The town was captured by Louis XIV. in 1691, restored to the Spaniards in 1697, and again occupied by the French in 1701. Prince Eugene captured Mons in 1709 after the battle of Malplaquet; by the Treaty of Baden in 1714 it was assigned to Austria; and it was twice afterwards taken by the French, in 1746 and 1792. The site of the fortifications, which encircled the town (about 3 M.), has been converted into a pleasant promenade, on which, near the station, rises a *Statue of Leopold I.*, by Simonis, erected in 1877.

The most interesting edifice at Mons is the late-Gothic *CATHEDRAL OF ST. WALTRUDIS *(Ste. Waudru)*, situated on the left as the town is entered from the station. It was begun about 1450 from a design by *Matthew de Layens*, the architect of the Hôtel de Ville at Louvain, and his assistant *Gilles Pole*. The choir was completed in 1502, the transept in 1519, and the nave in 1589 (with finishing touches added in 1621). The projected tower was never built, and the church possesses only a small spire above the crossing and Gothic turrets on the transept. It was restored in 1896 and freed from encroaching buildings.

The INTERIOR, which is 355 ft. long, 116 ft. wide, and 80 ft. high, is a model of boldness and elegance. The slender clustered columns, 60 in number, are without capitals, rising immediately to the vaulting and keystones. There are 90 windows; under those of the nave and transepts is a tasteful triforium. — The choir, the restoration of which is not wholly successful, has stained-glass windows of the 16th cent. (Crucifixion, Maximilian and his son Philip the Handsome; Flight into Egypt, with Maximilian's wife, Mary of Burgundy, his daughter Margaret, and their patron-saints). Behind the high-altar, above, is the modern reliquary of St. Waltrudis (d. 685), which appears in processions on the state-carriage preserved in the vestibule of the church. The reliefs on the high-altar and various other sculptures distributed in the side-chapels originally belonged to a rood-loft by *Jacques Dubroeucq*, which was destroyed by the French in 1792. Dubrœucq also sculptured the statues in the choir and at the piers below the crossing as well as the handsome Renaissance altar in the chapel of St. Mary Magdalen (4th chapel on the left, in the ambulatory). *The 8th* chapel contains a 15th cent. statue of St. Waltrudis, beneath a *late-Gothic* canopy. The altar-pieces are by *Vaenius*, *Van Thulden*, and *other artists*.

In the Place St. Germain, opposite the choir, is a monument to *Burgomaster François Dolez*. Ascending thence to the left and passing through an archway, we reach the highest ground in the town.

formerly crowned with fortifications on the alleged site of Cæsar's Castrum, and now laid out as a promenade. Fine views of the busy environs of Mons. To the right rises the *Beffroi*, 275 ft. high, the only belfry in Belgium built entirely in the Renaissance style, erected in 1662 from a design by *Louis Ledoux*, and restored in 1864 by *Sury* (fee). It contains a 'carillon', or set of chimes. Adjacent is the reservoir of the city water-works.

The centre of the town is formed by the GRAND' PLACE, or MARKET, still, as in mediæval times, the chief focus of municipal life (band in the evening and on Sun. 12.30-1 p.m.). A grand fête, called 'La Parade du Lumeçon', with a contest with a dragon, is celebrated here on Trinity Sunday.

The HÔTEL DE VILLE, a late-Gothic edifice, was erected in 1458-67, but never quite completed. The façade, with 10 windows in the upper story, is embellished with statuettes. The baroque tower, with a curious clock, was built by *Louis Ledoux* in 1662. The small wrought-iron ape on the staircase to the left of the main entrance probably once formed part of a tavern-sign, and is now regarded as one of the emblems of the town. The courtyard is interesting.

INTERIOR. One room contains a collection of portraits of eminent natives of Mons. The Gothic Room, recently restored, is embellished with three large paintings of scenes from the history of the town, by *Paternostre*, *Modeste Carlier*, and *Hennebicq*. Another room is adorned with tapestry after Teniers.

On the right and left of the Hôtel de Ville are two buildings with Renaissance façades, the *Maison de la Toison d'Or* and the *Chapel of St. George*.

The *Library*, in the Rue des Gades, possesses 40,000 printed works and several MSS. with miniatures. The grounds contain a handsome monument by Frison, erected in 1853 to the memory of the celebrated composer *Orlando di Lasso*, or *Roland de Lattre*, who was born at Mons in 1520 and died at Munich in 1594. — Opposite, at the corner of the Rue du Rossignol, is a building containing the *Archaeological Museum* and the *Picture Gallery*, the latter including paintings by Navez, Portaels, A. Hennebicq, De Schampheleer, De Pratère, and other modern masters (adm., on weekdays, except Sat., 9-11 and 2-6, on Sun. and holidays 2-4). — The church of *St. Elizabeth* presents a singular mixture of the Gothic and Renaissance styles.

On the E. boulevard stands an equestrian statue, by Jaquet, of *Baldwin IX. of Hainault and Flanders* (d. 1205), who took part in the Fourth Crusade and became Emperor of Constantinople. Near this statue is a public garden called *Vauxhall* (adm. $^1/_2$ fr.).

Mons is the centre of *Le Borinage*, the chief coal-mining district in Belgium. The inhabitants are known as 'Borains' (coal-borers). Of the 100,000 coal-miners in Belgium more than three-fourths belong to Hainault. A general survey of the country around Mons may

be obtained by taking the train to (12½ M.; in 40 min.) *Quiévrain* (see below) viâ *Jemappes*, *Quaregnon*, *St. Ghislain* (once the seat of a wealthy Bernardine abbey, now a centre of the coal-trade), *Boussu* (with the castle of that name to the right), and *Thulin*. From Quiévrain we return to Mons viâ *Elouges*, *Dour*, *Warquignies*, *Wasmes*, *Pâturages*, *Flénu* (with one of the richest coal-fields), and *Cuesmes* (in 1 hr.).

At *Jemappes* (see above), Dumouriez, with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792. — Near *Malplaquet*, 3 M. to the S.E., Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men. — At *Givry*, 5 M. to the S.W. of Mons, the foundations of a Roman building were found in 1896 on the Brunhilda Road (p. 215).

From Mons to Paris there are two railways. The more direct is by *Quévy* (Belgian customs-examination), *Feignies* (French customs-examination), *St. Quentin*, *Noyon*, *Compiègne*, and *Creil* (155 M.). The other line leads viâ *St. Ghislain*, *Quiévrain* (see above; Belgian customs-examination), *Blanc-Misseron* (French customs-examination), *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (176 M.).

From Mons to Charleroi viâ *Manage*, see p. 197.

From Mons to Charleroi viâ *Binche* and *Piéton*, 34 M., railway in 2 hrs. (fares 3 fr. 60, 2 fr. 10 c.). Stations *Cuesmes*, *Hyon-Ciply*, *Harmignies*. — 9½ M. *Estinnes*, noted for the synods of 742 and 756 (branch-line to Faurœulx, p. 193). 12½ M. *Bonne-Espérance*. — 15 M. *Binche*, a pretty town with 7500 inhab., where the female part of the community is chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; celebrated carnival. — 20 M. *Haine-Saint-Pierre*, connected by a branch-line with La Louvière (p. 197). — Near (21½ M.) *Mariemont* are the picturesque ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France, and a modern château, with an attractive park. In the chapel of the château is the Châsse de St. Maur, a Romanesque reliquary of the 12th cent., the oldest art-work of the kind in Belgium. — The next station is *Morlanwelz* (Hôt. de la Couronne), where the ruins of the *Abbaye de l'Olive*, founded in 1218, destroyed in 1794, were laid bare in 1896. Steam-tramway from Morlanwelz to Houdeng-Goegnies viâ La Louvière, see above. — Stations: *Carnières*, *Piéton* (branch-lines to Manage, see p. 198; to Luttre, see p. 198; and to Faurœulx viâ *Merbes-Sainte-Marie*, see p. 193), *Fontaine-l'Evêque* (view of Charleroi, to the right), and *Marchienne*. — 34 M. *Charleroi*, see p. 198.

19. From Ghent to Charleroi and Namur viâ Braine-le-Comte.

90 M. Railway to *Charleroi* (67 M.) in 2¾-4 hrs. (fares 6 fr. 95, 4 fr. 15 c.). From Charleroi to *Namur* (23 M.) in ¾-1¼ hr. (2 fr. 80, 2 fr. 10, 1 fr. 40 c.; express 3 fr. 50, 2 fr. 65, 1 fr. 75 c.).

Ghent, see p. 44. The train crosses the Scheldt, and beyond *Ledeberg*, *Meirelbeke*, and *Melle* diverges to the S. from the Brussels line (p. 2). The first stations are unimportant.

14 M. *Sotteghem*, where the railway crosses the Brussels and *Courtrai* line (p. 42). Branch to Renaix, see p. 66.

16 M. Erweteghem; 18½ M. Lierde-Sainte-Marie.

22½ M. **Grammont** (105 ft.), Flem. Gheeraardsbergen, an industrial place with 9200 inhab., on the slope of a hill, is the junction of the *Denderleeuw-Ath* line (p. 6). The Hôtel de Ville contains a

early-Flemish painting of Christ as the Judge of the earth, and the church of *St. Barthélemy* possesses two pictures by *De Crayer*. Outside the former is a Manneken fountain, resembling that at Brussels.

Stations *Viane-Moerbeke*, *Gammerages*, *Hérinnes-lez-Enghien*. The train enters the province of Hainault. At (33 M.) *Enghien* (p. 6) our line is crossed by the Brussels and Tournai railway (R. 1 b); to Renaix, see p. 66. From (37 M.) *Rognon* a branch diverges to Tubize (p. 193).

41 M. **Braine-le-Comte** (p. 193). The line to Charleroi and Namur now diverges from that to Mons (R. 18). Carriages are sometimes changed here.

44½ M. *Ecaussines (Carrières)* possesses extensive quarries of blue limestone, which is cut in slabs and polished. Of the two castles here, the most picturesque is the *Château de Lalaing* (10th cent.), situated on a precipitous cliff. Railways hence to Faurœulx and Erquelinnes and to Lembecq (p. 193). — Beyond *Marche-lez-Ecaussines* and *Familleureux* the train crosses the Charleroi Canal, and near *Manage* it enters a rich coal-district.

50 M. **Manage** (450 ft.) is the junction of our line with those to Mons, Haine-St-Pierre, Piéton (see p. 196), and Ottignies.

From Manage to Mons, 15½ M., railway in 1 hr. (fares 1 fr. 60, 95 c.). This branch-line intersects a valuable coal-field, called '*Le Centre*', the yield of which is brought into the market by means of an extensive network of railways. In connection with the coal-mines there is a rapidly increasing iron-industry. Stations *La Louvière* (branch to *Haine-Saint-Pierre* and steam-tramways to *Houdeng-Goegnies*, *Manage*, and *Morlanwelz*, see p. 196), *Bois-du-Luc*, *Bracquegnies*, all with extensive mines; then *Thieu*, *Havré-Ville*, where the old château of Havré rises to the left, *Obourg*, and *Nimy*. The *Haine*, a rivulet from which the province derives its name (*Hainault*), is occasionally visible. *Mons*, see p. 193.

From Manage to Wavre, 26 M., railway in 1¼-1¾ hr. (fares 2 fr. 70, 1 fr. 60 c.). The railway is the prolongation of the preceding line to the N. — At (2½ M.) *Seneffe* a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau on 2nd July, 1794. — 5 M. *Feluy-Arquennes*.

8½ M. *Nivelles-Nord*, to the N. of Nivelles (p. 139); 10 M. *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 139).

14 M. **Genappe** (360 ft.; *Hôtel des Voyageurs; Duc de Brabant*, near the church), a village with 1700 inhab., is often mentioned in connection with the Battle of Waterloo (p. 127). About 3 M. to the S. lies **Quatre Bras** (520 ft.), which derives its name from the 'four arms' of the roads diverging to Charleroi, Nivelles, Brussels, and Namur. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; of the latter 8000 were British and German and 10,000 were Netherlanders (Dutch and Belgians). After a series of indecisive preliminary operations, Ney, at the head of 9000 men, attacked the Saxe-Weimar brigade of the Netherlanders, which had been placed here by order of the Prince of Orange. The latter, who were largely outnumbered, succeeded in repulsing several charges of the French cavalry, and finally the advance of the French was completely arrested by the British and German troops. The battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 92nd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the

Duke of Wellington himself became involved, and only escaped by putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell, while endeavouring to rally his troops; the spot, to the right of the road, a few hundred paces from Quatre Bras, is marked by a copper lion on a pedestal, 26 ft. in height. The house in which he died, in the village of Quatre Bras, is marked by a tablet. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, and under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the headquarters of Ney on 16th June, lies 2 M. beyond Quatre Bras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, more than 8 M. from the battlefield.

The ruined abbey of *Villers* (p. 221) lies 4½ M. to the E. of Genappe.

17½ M. *Bousval*; 18½ M. *Noirhat*; 20½ M. *Court-Saint-Etienne* (p. 221), where the train reaches the Charleroi and Louvain line. 22½ M. *Ottignies*. Thence to (26 M.) *Wavre* and (40½ M.) *Louvain*, see p. 221.

Beyond Manage is a tunnel, followed by stations *Godarville*, *Gouy-lez-Piéton*, *Pont-à-Celles*, and (57½ M.) *Luttre* (p. 140). The train traverses a more hilly district, crossing the Charleroi Canal several times. Beyond a deep cutting, a beautiful undulating and wooded district is entered. 61½ M. *Courcelles-Motte* is the junction of the line to Piéton (p. 196) viâ *Trazegnies*, the church of which contains the *Tomb of Gillon de Trazegnies and Jacqueline de Lalaing, by Duquesnoy (branch-line to Jumet-Brûlotte, p. 140). 62½ M. *Roux*; 64 M. *Marchienne-au-Pont* (360 ft.), near which, to the W., lies the château of *Monceau*, the property of Baron Houtart, with rich collections of pictures and other works of art.

The lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than 75 different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft.

Strangers are usually admitted without difficulty to view the works. The largest establishments at Marchienne (see above) are the 'Alliance' rolling-mills, the 'Monceau' and 'Providence' foundries, F. Thiébaut & Co.'s wire-works, and the 'Etoile' glass-works. M. E. de Cartier possesses collections of art that are well worth a visit.

The Brussels Canal is crowded with shipping. We now reach the *Sambre*, which we cross repeatedly before arriving at Namur.

67 M. **Charleroi.** — **Hotels.** *Hôtel Beukeleers, Rue du Collège 22, with the Taverne du Cercle; *Siebertz, Quai de Brabant 18, near the station, with café-restaurant, R. 2½-3, B. 1, D. 3 fr.; *Grand-Hôtel Gruber, Quai de Brabant 19; Hôtel-Restaurant de l'Espérance, R. 1½-2½, B. ¾, D. 2-3 fr. — *Railway Restaurant.*

Charleroi (340 ft.), a town with 24,400 inhab., the centre of the S. Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by

the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 222), after the garrison had been reduced to the utmost extremities. On 23rd May, 1794, the French were totally defeated here by the Austrian Gen. Kaunitz. The fortifications were reconstructed in 1816, but are now converted into promenades. — The *Musée Archéologique*, Boul. Jacques Bertrand 12, contains prehistoric, Roman, and Frankish antiquities found in this district, and also a mineralogical cabinet (adm. Sun. 10-5, Tues. & Thurs. 1-5; to strangers at other times also for a fee). — The picture-gallery of *M. H. de Nimal*, Russian consul, is accessible to strangers, for a fee. — The church of *St. Antoine*, in the lower town, contains good examples of the native painters F. J. Navez and Portaels (p. 84). In the upper part of the town (Ville Haute) are the *Palais de Justice* and the church of *St. Christophe*.

Steam-tramways ply from Charleroi to (7½ M.) *Thuillies;* (2½ M.) *Montsur-Marchienne;* and viâ (2 M.) *Lodelinsart* (p. 221) and *Châtelineau* to (7½ M.) *Châtelet* (see below).

Charleroi-Erquelinnes-Paris, 168 M., in 3¾-9 hrs., see *Baedeker's Paris*. Near (5½ M.) *Landelies* are the ruins of the celebrated abbey of *Aulne*. Farther on is the prettily situated little town of *Thuin-Nord* (Hôtel Beauséjour). — *Charleroi-Wavre-Louvain*, see R. 25.

From Charleroi to Vireux, 40½ M., railway in about 2 hrs. (fares 4 fr. 40, 2 fr. 55 c.). From (12 M.) *Berzée* branch-lines diverge to *Thuillies* (see below) and to *Laneffe*. — From (14 M.) *Walcourt* (Rail. Restaurant), which contains an ancient Gothic pilgrimage-church, two others diverge one via *St. Lambert* to *Philippeville* (Hôt. Meurant), a former fortress, and *Florennes* (Station du Sud), the other to *Morialmé* viâ *Fraire*. — From (29 M.) *Mariembourg* (Hôtel du Commerce, R. 1½, D. 2, pens. 4 fr.) a branch-railway leads to the ancient and picturesque little town of **Couvin** (*Hôt. du Chemin de Fer*, R. 1¾, D. 2 fr., well spoken of), built at the foot of a perpendicular cliff in the valley of the *Eau Noire*. Mariembourg is the junction for a line from Hastière to Paris viâ Anor and Laon, on which, beyond the Lake of Virelles, is (10 M.) **Chimay** (*Hôt. de l'Univers; Bellevue; Hôt. du Commerce*), a town with 3000 inhab., where the beautiful park and château of the prince of that name are situated (no admission). Old church. A statue of Froissart, the chronicler, who died at Chimay ca. 1400, has been erected in front of the Hôtel de l'Univers. — Among the hills of *Scormont*, 6 M. to the S., is a model-farm belonging to the monastery of La Trappe (no ladies admitted). — Then *Nismes* (Hôt. du Cheval Volant; Hôt. du Commerce). Near the station is the striking *Roche à Lomme*. [A pleasant walk may be taken hence in the valley of the *Viroin* to (2 hrs.) *Olloy*, see below. On a steep rock near *Dourbes* (Au Lion Belge) is the ruin of **Haute Roche*, destroyed by Henry II. in 1554; fine rock scenery.] — Then *Olloy* (see above) and *Vierves*, with a castellated château. — 40½ M. *Vireux*, the French frontier-station, with a Gothic church, lies on the Meuse. Thence viâ Givet (p. 207) and Rheims to Paris, see *Baedeker's Northern France*.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous foundries and factories of *Marcinelle*, (69 M.) *Couillet* (branch-line to Jamioulx), and (71 M.) *Châtelineau*, the junction of the lines to *Fleurus* (p. 221), *Jumet-Brûlotte* (p. 140), *Lodelinsart* (p. 221), *Gilly*, and Givet. In the church of St. Barthélemy is a handsome tomb of the Merode family. Châtelineau is also the station for the busy little town of Châtelet (Hôt. Bertrand), with 10,000 inhab., on the opposite (right) bank of the Sambre.

From Châtelineau to Givet, 31½ M., railway in about 2 hrs. (fares 3 fr. 30, 1 fr. 95 c.). — This line traverses a busy manufacturing and mining district, viâ *Acoz* (branch to *Mettet*, see below), *Gerpinnes* (with a Roman villa; in the church of St. Nicholas the fine Renaissance reliquary of Ste. Rolande), *Oret (Morialmé)*, *Pavillons (Stave)*, etc. *Doische* is the last Belgian, *Givet* (p. 206) the first French station.

The Sambre winds through beautiful grassy valleys, sometimes skirting wooded hills. 73 M. *Le Campinaire*; 73½ M. *Farciennes*, with a dilapidated old château; 75 M. *Aiseau*. — 76½ M. *Tamines*.

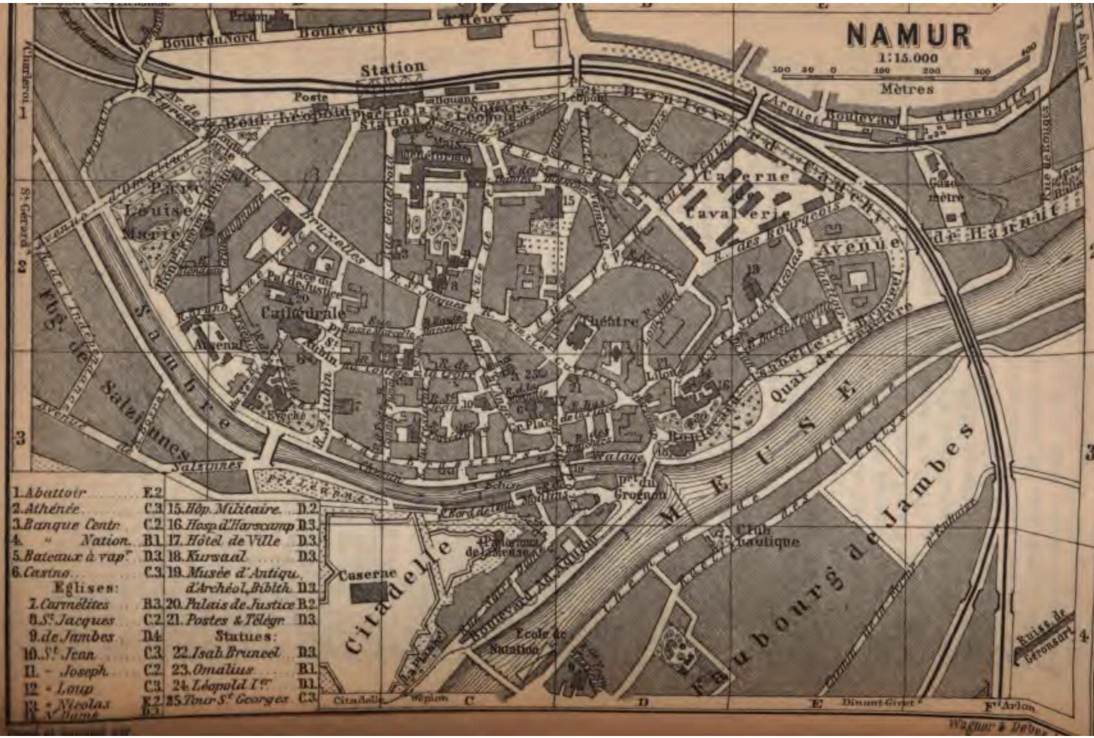
From Tamines to Fleurus (p. 221), 5½ M., railway in about 20 minutes; to Gembloux (p. 210), 12½ M., railway in ¾ hr., viâ *Jemeppe-sur-Sambre* (see below) and (5½ M.) *Onoz-Spy* (p. 203).

From Tamines to Dinant, 29 M., railway in about 1¾ hr. The chief stations are (13½ M.) *Mettet* (Croix de Bourgogne), junction for the branch-line to Acoz (see above); *Denée-Maredsous* (Hôt. Bellevue), with an interesting Benedictine convent built in 1876; and (20½ M.) *Falaën*. About 1 M. from the last-named station, in the valley of the *Molignée*, are the imposing and picturesquely situated ruins of the castle of **Montaigle*, the finest relic of the kind in Belgium. This stronghold, founded in the 13th cent. and partly rebuilt after numerous sieges, played a prominent part in the history of the district, and was blown up by the French in 1558, four years after the destruction of Bouvignes (p. 204). In the vicinity are the *Grotte du Sureau* and other prehistoric caverns. — 25½ M. *Anhée*, on the Meuse. — 29 M. *Dinant* (p. 205).

To the right is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory. Stations: *Auvelois*, *Jemeppe-sur-Sambre* (see above), *Moustier*, and *Franière*. — To the right of (84 M.) *Floreffe* (Hôtel de la Station), with glass-works, picturesquely situated on an eminence, rises a seminary for priests, formerly a Præmonstratensian abbey. About ¾ M. from the station are stalactite caves, named *Grottes de Floreffe* (adm. 1-3 pers. 3 fr., each additional pers. 2 fr.), at the entrance to which are exhibited some prehistoric relics and Roman coins. *Le Préat*, the hill above the grotto, is surmounted by a castle built in the antique style (restaurant). The recently discovered *Grottes Biernaux*, with curious stalactite formations, are perhaps more interesting (guide in the estaminet to the right of the road, 1-1½ fr. each pers.).

To the left, farther on, are the abbey-buildings of *Malonne*, now a seminary for teachers, with an ancient church. On the hill is a new fort (steam-tramway, see p. 203). — 86½ M. *Flawinne*. The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories.

90 M. **Namur.** — **Hotels.** In the town: Hôtel d'Harscamp (Pl. a; C, 3), Marché aux Arbres 4, an old-established house, with an elegant restaurant and a small garden, R. 4¾-6¾, B. 1½, déj. 3, D. (at 12.30 and 6 p.m.) 4, pens. from 10, omn. 1 fr.; St. Aubin (Pl. b; B, 2, 3), Place St. Aubin, near the Cathedral; St. Loup (Pl. c; C, 3), Rue du Collège 13, both with restaurants and gardens, and patronized by Roman Catholic clergy; Hôt. de la Monnaie, Place de la Monnaie (Pl. C, D, 3), R. 2, B. 1 fr., plain. — *Near the station:* Hôt. de Flandre (Pl. e; C, 1), very fair, R. 3, B. 1, D. 2½ fr.; Couronne (Pl. f; C, 1), R. from 2½, B. 1 fr., well spoken of; Hôt. de Hollande (Pl. g; C, 1), similar charges, these three with cafés-restaurants; Hôt. du Nord, Rue Mathieu 11 (Pl. C, 1), R. 2-3, B. ¾-1, D. 2, S. 1½ fr., plain. — *Grand Hôtel de la Citadelle*, see p. 203.


NAMUR
1:15.000
Mètres
Station
Citadelle
Faubourg de Jambes
Meuse
Sambre
1. Abattoir E.2
2. Athénée C.3
3. Banque Centr. C.2
4. " Nation. B.1
5. Bateaux à vap.r D.3
6. Casino C.3
Églises:
7. Carmélites B.3
8. S.t Jacques C.2
9. de Jambes D.4
10. S.t Jean C.3
11. - Joseph C.2
12. - Loup C.3
13. - Nicolas E.2
15. Hôp. Militaire D.2
16. Hosp. d'Harscamp D.3
17. Hôtel de Ville D.3
18. Kursaal D.3
19. Musée d'Antiqu. d'Archéol. Biblth. D.3
20. Palais de Justice B.2
21. Postes & Télégr. D.3
Statues:
22. Isab. Brunel D.3
23. Omalius B.1
24. Léopold I.er B.1
25. Tour S.t Georges C.3

site of an earlier edifice, which was pulled down with the exception of its belfry.

At the sides of the high-altar are statues of St. Peter and St. Paul in marble, by *Delvaux* (d. 1778), from whose chisel are also the figures of the four fathers of the church, Ambrose, Gregory, Jerome, and Augustine. The left transept contains the marble monument of a Bishop Pisani (d. 1826), by *Parmentier*. At the back of the high-altar is a tombstone erected by Alexander Farnese to his 'amatissimo avunculo' *Don John of Austria*, the conqueror at Lepanto, who died in his camp near Bouge, ¾ M. to the E. of Namur, 1st Oct., 1578; his body was removed to the Escorial but his heart remains here. The pulpit, carved in wood by *Geertz* (1848), shows the Madonna protecting the city. The treasury contains a golden crown of the 12-13th cent., set with precious stones, gold and silver crosses, a silver statuette of St. Blaise (end of 14th cent.), and many other objects of value.

The church of *St. Loup* (Pl. 12; C, 3), with its imposing façade, situated in the Rue du Collège, was erected in the baroque style in 1621-53. The interior is borne by twelve Doric pillars of red marble. The choir is entirely covered with coloured marble, and the vaulted ceilings with heavy stucco ornamentation. A large hole in the latter, made by a shell, is a reminiscence of the siege by Louis XIV. in 1692. The confessionals are elaborately carved. The *Athénée Royal* (Pl. 2; B, C, 3) was formerly a Jesuit monastery, to which the church of St. Lupus belonged.

In the Grand' Place (Pl. C, D, 3) stand the *Casino* (Pl. 6) and the *Hôtel de Ville* (Pl. 17), with a few modern paintings by J. Stobbaerts, J. Verhas, A. Verwée, Is. Verheyden, and others. To the N. is the *Belfry*, begun in 1388 and rebuilt in the 16th century. To the E. of the Grand' Place are the large *Hospice d'Harscamp* (Pl. 16; D, 3), once a Franciscan monastery, and the church of *Notre Dame* (Pl. 14; built 1756), the latter containing the modern monuments of two Counts of Namur (d. 1391 and 1418). In the garden of the hospice is a statue of its foundress, Isabella Bruneel, Comtesse d'Harscamp (Pl. 22). — The convent of the *Soeurs de Notre Dame*, in the Rue Emile Cuvelier, to the N. of the Grand' Place, contains a rich treasury (vessels of the 13th cent., etc.) shown on application to the Superior.

To the left of the lowest bridge over the Sambre, to which the Rue du Pont leads direct from the Hôtel de Ville, is the *Ancienne Boucherie* (built 1588), now containing the *Musée Archéologique (Pl. 19; D, 3), an extensive collection of antiquities, found in the province of Namur. The museum is open to the public on Sun., 11-1; to strangers daily on payment of a fee (1-3 pers. 1 fr.). Custodian, Rue des Bouchers 7. No catalogue.

1st Floor. Main Room: *Prehistoric Antiquities.* Beside the entrance are articles of the stone age from Hastedon, Linciaux, and Sclaigneaux; *by the left wall*, articles of the bronze age, the first iron (or Hallstatt) *age (Sinsin)*, and the Celtic or second iron age (Loriette-Saint-Pierre). — *Farther on* and in the first row of glass-cases are *Belgic-Roman Antiquities *from Namur (vases)*, Flavion, Anthée, Ciney, Wanceennes, etc., including *enamelled fibulæ*, 'sigillata' vessels, and glass. By the end-wall is a Belgic *tomb, with articles found in it* (1st or 2nd cent. A.D.). — The Frankish

Antiquities are arranged along the right long wall and in the second row of cases. These include objects found in tombs at Eprave, Spontin (tomb of the 5th cent., with numerous relics), Rochefort, St. Gérard (Christian tomb of the 17th cent.), Pry, Samson, Furfooz.

2ND FLOOR. *Mediaeval and Modern Art Collections.* Room I. Old views and plans of Namur; among the paintings, *J. B. de Saive*, Pietà, with the sheriffs of Namur on the wings (1597). Room II. Ecclesiastical vessels and sculptures; vestments; ivory carvings; stoneware of Namur; fayence from St. Servais; spinet of 1670.

The CITADEL (Pl. B, C, 4), on a hill between the Sambre and Meuse, believed by many authorities to have been occupied by the camp of the Aduatuci described by Cæsar (De Bell. Gall. ii. 29), stands on the site of the Roman fort and of the castle of the Counts of Namur, of which latter only two towers remain. The fortifications were restored after the sieges of 1692 and 1794 and again in 1816-25, but in 1891 the works were handed over to the municipal authorities, who have laid out an attractive *Park* of 160 acres, with a racecourse and a cycle-track, on the plateau. The park may be reached from the bridge over the Sambre (Pl. B, 3) by pleasant roads and footpaths, and from the *Parc des Plantes* by a cable-tramway (p. 201) or by a footpath commanding picturesque views and well shaded in the afternoon. On the highest point (705 ft.), beside the cable-tramway terminus, is the *Grand Hôtel de la Citadelle*, with a view-terrace and a hydropathic establishment (comp. the Map, p. 204).

A STEAM TRAMWAY (starting at the Place de la Station) connects Namur with (5½ M.) *Wépion* (p. 204), in the upper valley of the Meuse, in one direction, and in the other with (5 M.) *Malonne* (p. 200) and (17½ M.) *St. Gérard.* — Another STEAM TRAMWAY, also starting from the Place de la Station, runs to the W., viâ (10 M.) *Onoz-Spy* (p. 200) and (11 M.) *Jemeppe-sur-Sambre* (p. 200), to (17½ M.) *Fleurus* (p. 221). Station at the *Cemetery* of Namur, in which a monument, erected in 1857, commemorates the hotly-contested engagements between the rear-guard of the French corps under Grouchy and the advancing Prussians on 20th June, 1815.

Railway to Luxembourg and Trèves, see R. 22; to Liège, see R. 30; to Tirlemont, see p. 214; to Dinant and Givet, see R. 20.

20. From Namur to Dinant and Givet.

RAILWAY to (17½ M.) Dinant in ¾-1 hr. (fares 2 fr. 15, 1 fr. 60, 1 fr. 10 c.); to (31 M.) Givet in about 1½ hr. (fares 3 fr. 80, 2 fr. 85, 1 fr. 90 c.). Local trains ('trains légers'), with view-carriages, also run between Namur and Dinant. The railway affords but little view of the beautiful valley of the Meuse, and the steamboat-journey or walk downwards is much preferable. — STEAMBOAT in summer from Namur to Dinant (comp. the Guide Officiel) once daily in 3¼-3½ hrs. (fares 1 fr. 80 or 1 fr. 10 c.); six locks are passed with 10 min. halt at each. — The left bank of the river is recommended to pedestrians and cyclists. The village-inns on the banks of the river are generally good, but are often full in summer.

Namur, see p. 200. The valley of the Meuse above Namur is narrow, and enclosed by wooded hills and frowning cliffs. The banks are enlivened with picturesque villages and country-houses. Immediately after quitting the station, the train crosses the Meuse,

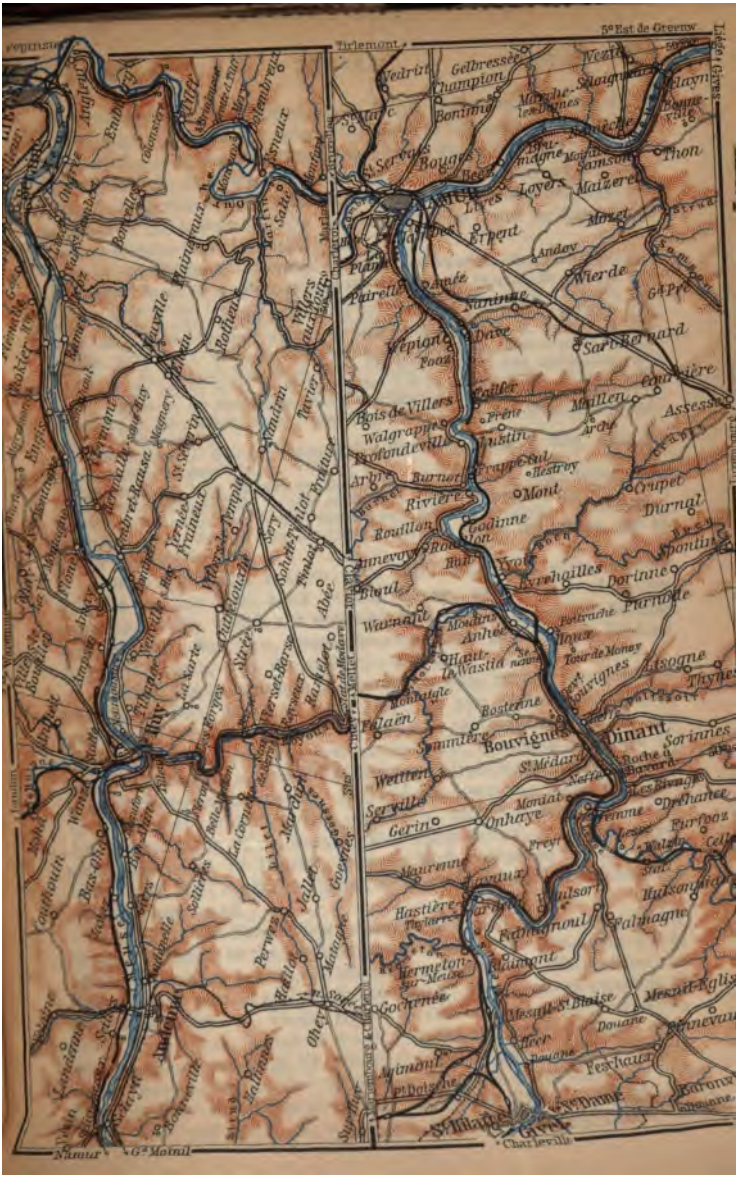
remaining on the right bank until Dinant is nearly reached. 2 M. *Jambes* (p. 211).

5 M. *Dave* (Hôtel du Nord), with an ancient château (restored) and park belonging to the Duke of Fernan-Nuñez (adm. on application to the head-gardener), near which rises the huge and precipitous *Rocher de Neviau*. On the opposite (left) bank is *Wépion* (Delvigne; Pôle-Nord, R. & B. 2¼, D. 2½, pens. 5 fr.); steam-tramway, see p. 203. — The train passes below the cliffs of *Tailfer* and the rocks of *Frêne*, the caverns in which are traditionally inhabited by gnomes. Beyond a tunnel we reach (8½ M.) *Lustin* (Hôtel du Midi), which is connected by an iron bridge with *Profondeville* and the marble quarries on the left bank. The village of Lustin (835 ft.) lies 1½ M. to the E. Farther on, on the left bank, appear *Burnot* and *Rivière*, with a château. On the right bank, by the railway, is the rock *Frappe-Cul*, with the cavern of *Chauveau*. — 10½ M. *Godinne* (Hôt. Central; Hôt. des Etrangers). On the other side of the river is *Rouillon*, with the château of *Hestroy*. The numerous towers of the well-preserved castle of *Bioul* (16th cent.) rise 3 M. to the W. (a pleasant walk). The scenery between Rouillon and Dinant is remarkably picturesque. Above the village rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. Then, also on the left bank, the château of *Hun*, with a park. On the ridge stands a new château. A tunnel carries the line through the *Rocher de Faulx*.

12½ M. **Yvoir** (290 ft.; *Hôtel des Touristes; Ville de Bruxelles; Hôt. du Bocq*), at the influx of the *Bocq*, is connected by means of a handsome bridge with the left bank *(Hôt. de la Roche)*. In the vicinity are extensive marble quarries. — In the W. lateral valley of the Molignée are several châteaux and a foundry occupying the site of the Cistercian abbey of *Moulins* (founded 1231). — About 3 M. to the S.W. are the ruins of *Montaigle* (p. 200).

The narrow valley of the *Bocq* is not easily accessible. On its S. side a road leads viâ *Evrehailles*, *Purnode*, and *Dorinne* (895 ft.) to the (6 M.) village and château of *Spontin* (p. 211).

The railway crosses the Meuse, quitting the right bank. On the left bank is *Anhée* (Hôt. de la Meuse; Hôt. Pierard), where the line to Tamines (p. 200) diverges. A little farther up is the château of *Senenne*, with a hotel-pension. On the right bank are the ruins of the fortress of *Poilvache*, on a lofty rock, destroyed by the French in 1554 (adm. 50 c.). Somewhat higher up are the ruins of the *Tour de Montorgueil*. Picturesquely situated at the foot of Poilvache is the *village of Houx*, with a château of Count Lévignan. — Farther on we pass *Bouvignes* (Hôt. des Bains, well spoken of), one of the most venerable towns in the district, which was formerly engaged in constant feuds with Dinant, but has now dwindled down to a


5e Est de Greenw
Yvoir
Anseremme
Dinant
Bouvignes
Sorinnes
Onhaye
Gerin
Serville
Wellin
Bossiere
Pelaen
Sommiere
Hastiere
Hermeton
Falmignoul
Falmagne
Waulsort
Hulsonniaux
Mesnil-St-Blaise
Mesnil-Eglise
Feschaux
Revin
Chatelet
Charleroi
Namur
Gde Moinil
Thon
Mazeret
Mazy
Erpent
Andoy
Wierde
Sart Bernard
Pooz
Bois de Villers
Walgrapie
Frelon
Mailleux
Ardenne
Assesse
Arbre
Burnet
Mont
Crupet
Durnal
Rivière
Rouillon
Godinne
Annevoie
Rouillon
Bioul
Yvoir
Evrehailles
Dorinne
Purnode
Warnant
Anhée
Haut-le-Wastia
Tour de Molay
Lisogne
Thynes
Bouvignes
Dinant
Sorinnes
Onhaye
Gerin
Serville
Wellin
Bossiere
Pelaen
Sommiere
Hastiere
Hermeton
Falmignoul
Falmagne
Waulsort
Hulsonniaux
Mesnil-St-Blaise
Mesnil-Eglise
Feschaux
Revin
Chatelet
Charleroi
Namur
Gde Moinil

mere village. The old ruined tower of *Crève-Coeur* is a conspicuous object here. A romantic story attaches to it in connection with the siege of the town by the French in 1554. Three beautiful women, left as the sole survivors after the death of their husbands with the rest of the garrison, are said to have thrown themselves from the summit of the tower in sight of the besiegers, and to have been dashed to pieces on the rocks below.

17½ M. **Dinant.** — **Hotels.** Hôtel des Postes, pleasantly situated on the left bank of the Meuse, near the station, R. from 3, B. 1¼, D. 3½, S. 2½, pens. from 7 fr.; *Tête d'Or, Grand' Place, with terraced gardens in the rocks, R. 2¾-4¾, B. 1, D. 3, pens. 8-9, omn. ½ fr.; *Hôt. Kursaal, on the Meuse, at the S. end of the town, R. 4-5½, B. 1¼, D. 3½, pens. 8-12, omn. ½ fr.; Hôtel des Familles, Rue Grande, at the bridge, R. 3, B. 1, D. 2½, S. 2, pens. 7½ fr.; *Hôtel des Ardennes, Rue Léopold, R. 2-2½, B. 1, D. 2-2½, pens. 7-8 fr.; Lion d'Or, Place St. Nicolas; Delimoy, on the Meuse; Hôt. des Touristes, near the bridge; Hôt. du Nord, at the station, these three unpretending. — *Dr. William's Hydropathic Establishment.*

Carriages at J. Gigot's, Place St. Nicolas 11: to *Freyr* (p. 206), with one horse 5, two horses 8 fr.

Steamboats. To *Namur*, see p. 203. — To *Hastière* (p. 206) twice daily from the middle of July to the middle of Sept. (pleasant trip).

River Baths on the Meuse Promenade, above the bridge. — **Post Office**, Rue Grande. — **Concerts** in the Grand' Place, beside the bridge, and in the Casino (see below).

Dinant (300 ft.), a town with 7400 inhab., is picturesquely situated on the right bank of the Meuse, at the base of barren limestone cliffs, which are crowned by a fortress. An iron bridge, commanding a fine view, crosses the river to the suburb of *St. Médard* on the left bank, with the railway-station.

In 1466 the inhabitants of Dinant, having roused the anger of Philippe le Bon, Duke of Burgundy, by acts of insubordination, paid dearly for their temerity. The Duke, accompanied by his son Charles the Bold, marched against the town, besieged and took it, and is said to have caused 800 of the population (estimated at 30,000) to be drowned in the Meuse. In 1554 the town was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 it was again taken by the French. The 'dinanderies', or chased copper and brass wares of Dinant, were in high repute during the 13th, 14th, and 15th centuries. The 'couques de Dinant' are cakes not unlike gingerbread.

The church of *Notre Dame* (recently restored), a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, is situated in the Grand' Place, near the bridge. The portals are worthy of notice. The tower is upwards of 200 ft. in height. — To the right, at the beginning of the Grande Rue, which leads hence to the S., is the old *Hôtel de Ville*, containing *some paintings by Wiertz* (p. 122), who was born in Dinant. *Farther on, on the* slope to the left, at a little distance from *the street, is the Palais de Justice* (built in 1879). — Good views *of the town and river* are obtained from the garden of the Casino

(strangers admitted for a week gratis), Rue Grande 27, which rises in terraces, and from the *Jardin de Montfat* (adm. 75 c.), in the Rue En-Rhée. The latter contains a cavern called the *Grotte de Montfat*, the legendary abode of a prophetic nymph, from which a spiral staircase leads up a narrow shaft to the highest point of the garden.

At the back of the church of Notre Dame are steps in the rock, 408 in number, leading to the *Citadel*, which was refortified in 1818 and sold in 1879 for 7000 fr. Fine, but limited view from the top (75 c.). — A path descends behind the citadel to the *Fonds de Leffe*, a narrow rocky ravine with numerous water-mills, so called after *Leffe*, the N. suburb of Dinant.

From Dinant to *Jemelle* (*Trou de Han*, etc.), see R. 21; to *Tamines*, p. 200.

The railway to Givet continues to follow the left bank of the Meuse. On the right bank appear the houses of the suburb of *Les Rivages*, and (1 M. above Dinant) the bold pinnacle of rock called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils d'Aymon', which left a hoof-mark here as it sprang over the valley, when pursued by Charlemagne). In the vicinity are quarries of black marble. Farther on we see the long viaduct of the Lesse valley railway and the village of Anseremme (p. 208), on the right bank.

A short tunnel carries the railway through the cliffs of *Moniat*, beyond which we pass one of the finest points in the valley of the Meuse. Here, at the foot of wooded hills on the left bank of the river, is situated the *Château of Freyr* (said to be named after the goddess Freya), the ancestral seat of the Beaufort-Spontin family, with well-kept gardens. Easily accessible stalactite cavern in the vicinity. Opposite, precipitous rocks of grotesque shapes rise immediately from the river.

22½ M. *Waulsort* (330 ft.; Hôtel de la Meuse, R. 1½ fr., B. 60 c., D. 1¾, S. 1½, pens. 4 fr.; *Hôtel-Pension Martinot), with a large château (formerly a Benedictine abbey) and fine garden. Opposite is the *Rocher du Chien* and farther up are the scanty ruins of the *Château Thierry*. — 26 M. *Hastière-Lavaux* (Hôtel d'Hastière, R. 2¼, B. ¾, D. 2½, S. 1¾, pens. 5-6 fr.; Bellevue, plain; Hôt. du Midi), terminus for the steamers from Dinant, and junction of the railway via Doische to Mariembourg (p. 199). On the right bank of the Meuse, here spanned by a handsome new bridge, is the abbey-church of *Hastière*, founded in the 10th cent.; the present building is a basilica of 1033, with a choir of 1260 (recently restored). — 28½ M. *Heer-Agimont*, with the Belgian custom-house, and near the ruined *Château Agimont*. On the right bank red marble is quarried. — *We then cross the French border.*

31 M. **Givet** (*Gr. Hôt.* d'Angleterre, Place Méhul; *Mont d'Or, *Rue Thiers*, R. 2-4, B. 1, D. incl. wine 3½, omn. ½ fr.; *Ancre, *on the Meuse*, R. from 2½ fr.), with 7000 inhab., picturesquely situated on the Meuse, which is crossed by a bridge here (fine view)

consists of *Givet-St-Hilaire* on the left bank, at the base of the steep hill on which the fort of *Charlemont* lies, and *Givet-Notre-Dame* on the right bank. Givet-St-Hilaire contains the church of St. Hilaire, built by Vauban, and a monument to the composer *Méhul* (1763-1817), who was born here. The fortifications of the town were razed in 1892

Givet is connected with Charleroi by two railways, the Vireux-Mariembourg-Charleroi (p. 199), and the Givet-Acoz-Châtelineau line (p. 200); journey by the former 2½-3, by the latter 2¼ hrs.

FROM GIVET TO SEDAN, 48 M., railway in 2-3 hrs., viâ *Mézières-Charleville* (Hôtel du Nord, at Mezières, very fair), two towns adjoining each other, with 6600 and 16,900 inhab. respectively.

Sedan (525 ft.; **Hôt. de l'Europe*, R. 3-4, B. 1¼, déj. incl. wine 3, D. 3½, omn. ½ fr.; *Croix d'Or*, R. 2½-5, B. 1, déj. 3, D. 3, omn. ½ fr.), a prettily situated town with 20,100 inhab., formerly fortified. Here a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 83,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men, the German 240,000, but part of the latter only was actually engaged. Carriages and guides to the battlefield may be obtained at the hotels.

Those who desire only a rapid visit to the battlefield before returning, viâ Metz, should alight at *Donchery*, the station before Sedan. From the station we proceed straight on through the village, cross the Meuse, and follow the Sedan road to the left on the left bank.

At the (1¼ M.) cross-roads (about 590 ft. above the sea-level) below *Frénois*, the road to the left leads in a few minutes to the château of *Bellevue*, where on the morning of Sept. 2nd the capitulation was signed by General von Moltke and General de Wimpffen, and where a little later the meeting between King William of Prussia and Napoleon III. took place. The road to the right leads in about 1½ M. to a height (980 ft.) to the S.W. of Frénois, where King William had his headquarters during the battle, and where on the evening of Sept. 1st he received Napoleon's letter. As we continue to follow the road to Sedan we have a survey of the hilly district beyond the Meuse to the N.E., which was the scene of the operations of the N. wing of the French army, and of the desperate charges of the French cavalry at *Floing*. All the N. heights were occupied by the Prussians on the evening of Sept. 1st, while the Prussian guards, forming part of the army of the Meuse, advanced from the N.E.

Sedan lies about 1½ M. from the cross-roads near Bellevue. We enter the town through the suburb of *Torcy*, where the station (now removed farther to the S.E.) stood before 1870, cross the Meuse, and reach the market-place, in which stands a monument to Marshal Turenne, born at Sedan in 1611. Thence turning to the right (S.E.), we traverse the suburb of *Balan* to (¾ hr.) *Bazeilles*, the possession of which was obstinately contested for six hours on the day of the battle. At the N. end of the village is the small tavern 'A la Dernière Cartouche', which was the only house in the village that escaped the flames, and now contains a 'Musée' of relics connected with the battle. A pyramid in the adjoining cemetery marks the common grave of more than 2000 French and Germans. The railway-station of Bazeilles is at the S. end of the village, ½ M. farther on.

21. From Dinant to Jemelle. Han-sur-Lesse.

23 M. RAILWAY *in* 1¼ hr. (fares 2 fr. 40, 1 fr. 40 c.). The most picturesque part of the line is between Dinant and Houyet.

Dinant, see p. 205. The railway ascends the left bank of the Meuse and crosses it by means of a long viaduct.

1¾ M. *Anseremme* (315 ft.; Hôt. Beau-Séjour; *Hôt. des Etrangers, pens. 5-6 fr.), a pretty village surmounted by overhanging cliffs, near the mouth of the *Lesse*, up the finely wooded valley of which the railway runs. Striking cliff-formations.

A pleasant excursion may be made into the VALLEY OF THE LESSE, the curious cliff-formations of which are covered with a thick growth of trees and pierced with numerous caves. The paths are sometimes fatiguing, and local guides are useful. The road quits Anseremme near the Hôtel Repos des Artistes and leads over the hill on the right bank of the Lesse to the modern château of *Lesse* and to a (2½ M.) mill (inn), whence we ferry over to the left bank, in order to obtain a view of the castle of *Walzin* (see below) and of the grotesque rock-formations on the right bank. A rough path leads hence along the wooded left bank to (3 M.) *Châleux*, whence we ferry to the right bank. A steep path ascends to the village of (1 hr.) *Furfooz* (670 ft.); fine retrospect of the valley from the top. Near it are the prehistoric grottoes *Trou des Nutons*, *Trou du Frontal*, and *Trou Rosette* (guide, 1 fr.; M. Closset, maire of Furfooz). From Furfooz we may proceed to the E. to the (2¼ M.) ancient château of *Wève* or *Celles*, picturesquely situated in a lateral valley; farther up is the modern château of *Miranda*, in the English Gothic style; both belong to Count Liedekercke Beaufort. Farther on we reach *Celles*, about 2½ M. to the N.E. of Gendron (see below), with a well-preserved Romanesque church.

To the left, beyond the first tunnel, is the château of *Lesse* (see above). — 4½ M. *Walzin*, near which, romantically situated on a precipitous cliff, is the castle of *Walzin* (13th cent.), once the property of the De la Marck family, now of M. Brugmann.

From the mill near the station we may ferry to the right bank (30 c.) and thence, passing the château of Lesse, return to Anseremme by a rough footpath over the hills. — A picturesque road leads to the S.W. from the station to the (3 M.) village of *Falmignoul* (655 ft.), whence the highroad (fine views), running high above the rocky valley of the Meuse, with the château of Freyr (p. 206) on the left, descends to Anseremme in 1 hr. — Upstream from Walzin we may follow a rough footpath to (2½ M.) *Châleux*, whence we ferry to the right bank in order to ascend to *Furfooz* (see above).

To the left, a little farther up, on a lofty crag, rises the tower of *Cavrenne*. — 6 M. *Gendron* is the station for Furfooz and Celles (see above).

8 M. *Ardenne*, situated in the narrowest part of the winding valley, is the station for the **Hôtel Château Royal d'Ardenne* (785 ft.), formerly a hunting-lodge of Léopold I., standing upon a hill between the Lesse and its tributary the *Ywoigne*. The hotel is surrounded by an extensive park (fine view from the *Tour Léopold*).

Numerous bridges and tunnels are passed as the train ascends to (9½ M.) **Houyet** (425 ft.; *Hôt. de la Lesse*, R. from 1½, B. ½, D. 2, pens. 4½ fr.), another station for the Château d'Ardenne (see above).

FROM HOUYET TO BERTRIX, 36 M., in 2 hrs. (fares 3 fr. 70, 2 fr. 20 c.). *Stations:* 3½ M. *Wiesme*; 6 M. *Beauraing* (575 ft.; Hôtels du Nord, du Midi, du Centre), the château of which was burned down in 1889. — 10 M. *Pondrôme* (785 ft.) is the starting-point for a visit to the stalactite cave of *Revogne* (adm. 2½ fr.). — 14 M. *Vonêche*; 19 M. *Gedinne* (1040 ft.; Lion d'Or; Hôt. de la Poste); 24 M. *Graide*; 27 M. *Carlsbourg*. — 29½ M. *Paliseul*

ROCHEFORT
Hamerenne
Mont de la Justice
Carrière
Han-sur-Lesse
Entrée de la Grotte
Perte de la Lesse
Auffe
Belvaux
Thiorê
1:50.000
Kilomètres

(1320 ft.; *Hôtel des Ardennes*), whence a steam-tramway (fares 1 fr. 15, 80 c.) plies to (10 M.; 3/4 hr.) *Bouillon* (750 ft.; *Hôtel de la Poste; Hôtel des Ardennes*), a little town dominated by the stately ancestral castle of Godfrey de Bouillon. Here Napoleon III. spent the night of 3rd-4th Sept., 1870, in the Hôtel de la Poste. To the S.E. of Bouillon lie *Les Amerois*, a château and park of the Count of Flanders. From Bouillon to Sedan (p. 207), about 9 1/2 M. by road. — 31 M. *Offagne.* — 36 M. *Bertrix* (p. 213); branch-line to Libramont, see p. 212.

Tunnel. — 11 M. *Havenne;* 12 1/2 M. *Wanlin;* 13 1/2 M. *Vignée*, near which is the royal château of *Ciergnon*, on a steep rock; 15 1/2 M. *Villers-sur-Lesse.*

18 M. **Eprave** (*Hôtel Malarm*, R. 2, B. 3/4, D. 2 1/2 fr.; *Hôtel Marneffe*, R. from 1 1/2 fr., B. 60 c., D. 2 1/2 fr.), at the confluence of the *Lomme* and the Lesse, is the station for the Grottoes of Han-sur-Lesse (see below; information obtained at the hotels).

In the ***Trou du Rond Tienne**, to the E. of Eprave, the branch of the Lomme which disappears in the grottoes of Rochefort (see below), bursts forth again to the light of day. — In the vicinity is an interesting Roman camp, where numerous coins have been found; also Celtic and Frankish graves.

20 1/2 M. **Rochefort** (620 ft.; ***Hôtel Biron*, with garden; ***Hôtel de l'Etoile*, in both R. 2, B. 3/4, D. 2 1/2, pens. 5-6 fr.; *Hôtel Rogister*, pens. from 4 1/2 fr.), with 2900 inhab., formerly the capital of the County of Ardennes, occupies an elevated site on the *Lomme*, commanded by the ruins of an old castle (adm. 50 c.; view). The Romanesque *Church*, erected after plans by Cluysenaer in 1871, is noteworthy. Handsome *Hôtel de Ville.* Fine view from the *Loretto Chapel.* Opposite is the modern château of *Beauregard.* The environs are remarkable for a number of curious caverns in the limestone rock.

The ***Grotte de Rochefort** is one of the finest (admission 5 fr., reduction for parties). A rapid visit to it takes 1 1/4-2 hours. The '*Salle des Merveilles*', '*Salle du Sabbat*' (said to be upwards of 295 ft. high), '*Val d'Enfer*', and '*Les Arcades*' are the finest points.

23 M. **Jemelle** (p. 211).

Eprave, Rochefort, and Jemelle are the usual starting-points for visitors to the Grotto of Han-sur-Lesse, which lies 2 1/2 M. from the first, 3 3/4 M. from the second, and 6 1/4 M. from the last. Hotel omnibuses meet the trains at all these stations; an omnibus also plies between Han and Eprave (return-fare 1 1/2 fr.); and omnibuses of the Hôtel Biron and Hôtel Etoile at Rochefort ply regularly from Jemelle to the Grotto (return-fare 2 fr.).

The village of **Han-sur-Lesse** (515 ft.; *Hôt. des Voyageurs*, R. 2, B. 3/4, D. 2 1/2, pens. 6 fr.; *Hôt. Bellevue et de la Grotte*, R. 1 1/2 fr., B. 60 c., D. 2 1/2, S. 1 3/4, pens. 4 1/2 fr.; *Britannia*) lies on the N. side of a range of hills, through which the *Lesse* forces its way by the ***Grottes de Han**, which have been visited by tourists since 1814. Admission tickets to the caves are obtained at the Hôtel Britannia; the guides (*the brothers Lanoy*) are usually to be found at the Hôtel Bellevue.

Admission for a single visitor 8 fr.; two or more, 5 fr. each. These charges include the illumination of the caves by electric light and the

awakening of the echoes by a pistol-shot. The *Guide-Album du Voyageur à la Grotte de Han* (2 fr.) contains a good plan of the entire cavern, the visit to which occupies 2-3 hrs. Wraps, waterproofs, and stout boots desirable.

The omnibuses drive direct to the so-called *Perte de la Lesse* or *Gouffre de Belvaux* (520 ft.; 50 c.), the spot where the foaming stream disappears in the abyss. Thence a narrow foot-path leads in 10 min. to the entrance of the cave ($1^1/_2$ M. from Han), on the S. side of the just-mentioned hills.

The cavern is nearly 1 M. in length and consists of a series of chambers, opening into each other, and varying in height. The average temperature in the W. chambers, to which the Lesse extends only in floods, is 47° Fahr. The numerous stalactite-formations have been fancifully named in accordance with their forms: *Trône de Pluton*, *Boudoir de Proserpine*, *Galerie de la Grenouille*, etc. The most imposing chambers are the **Salle du Dôme*, which is 500 ft. long, 450 ft. wide, and 180 ft. high, and the *Merveilleuses* or *Mystérieuses*, four chambers with the most beautiful stalactites. The Lesse is visible for a short distance only in the circular '*Place d'Armes*' (rfmts.). Visitors emerge at the other end in a boat., to the sound of a cannon-shot echoing among the rocks. At the exit are restaurants, milk-shops, and booths of all kinds (the stalactites offered for sale do not come from the grottoes). Han, where the omnibus starts, is reached in a few min. more.

22. From Brussels to Luxembourg viâ Namur.

136 M. RAILWAY in $4^1/_4$ (Ostend-Bâle express)-$7^3/_4$ hrs. (fares 22 fr., 16 fr. 50 c., 11 fr.). From Brussels to *Namur*, 35 M., in 1-$2^1/_4$ hrs. (fares 3 fr. 60, 2 fr. 15 c.). — The trains start from the *Station du Quartier Léopold* (p. 75), and most of them also from the *Station du Nord*. The Ostend-Bâle express calls at the Station du Nord only. — The Belgian custom-house is at Sterpenich, that of Luxembourg at Bettingen.

Brussels, see p. 75. — 2 M. *Etterbeek*, a suburb of Brussels, whence the line to *Tervueren* diverges. The next stations, *Watermael*, *Boitsfort* (with a pretty lake surrounded by villas), and *Groenendael* (with a ruined convent), are favourite resorts of the citizens of Brussels (horse-races, see p. 81). From ($9^1/_2$ M.) *La Hulpe*, with the imposing château of *Argenteuil*, built by Cluysenaar, the property of Count de Meeus, a glimpse is obtained to the right of the Mound of the Lion (p. 136) on the distant field of Waterloo. On the left, near (12 M.) *Rixensart*, is a château of Count Merode. At Rixensart the steam-tramway from Braine l'Alleud to Wavre (see p. 139) intersects the railway.

15 M. **Ottignies** (215 ft.) is the point of intersection of the Louvain-Charleroi (R. 25) and Louvain-Manage-Mons (p. 196) lines. — $17^1/_2$ M. *Mont St. Guibert*, with pretty environs. On the right is the château of *Birbaix*. At ($20^1/_2$ M.) *Chastre* the Province of Brabant is quitted, and that of Namur entered. — 24 M. *Gembloux*, junction for the lines to Fleurus and Ramillies-Landen (p. 215) and for a branch-line to Tamines (p. 200). An old abbey here, founded in 922 by St. Wiebert or Guibert, contains the royal agricultural institution. $28^1/_2$ M. *St. Denis-Bovesse*; 31 M. *Rhisnes*. About $1^1/_2$ M. hence is the interesting château of Falise, on the left side of the picturesque Houyol valley. The train passes through several cuttings in the blue limestone rocks, and affords a striking view of —

35 M. **Namur** (see p. 200).

The line now intersects the *Forest of Ardennes*, a wild, mountainous district, affording many picturesque views. Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. 36½ M. *Jambes*; 40½ M. *Naninne*; 44 M. *Courrière*; 46 M. *Assesse*. — 49 M. *Natoye*. On the road to Spontin (see below), 1¼ M. to the S.W., is the 16th cent. château of *Mouffrin* (restored); visitors are admitted to the park. The line runs hence to Ciney through the valley of the upper *Bocq* (comp. p. 204).

52½ M. **Ciney** (880 ft.; *Hôtel du Commerce; Grand Hôtel; Bellevue; Hôt. du Condroz*), the capital of the upper *Condroz* (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called, now noted for its horse-breeding, boasts of a handsome new town hall.

From Ciney to Spontin, 5½ M., railway in 20 min. (fares 60, 35 c.). The village of *Spontin* (630 ft.; Cheval Blanc), 6 M. to the E. of Yvoir (p. 204), has an interesting church and a mineral spring, and is noted for its château (13-17th cent.), formerly in the possession of the Beaufort-Spontin family.

From Ciney to *Huy* and *Landen*, see p. 215.

54½ M. *Leignon*; 59 M. *Haversin*, 1½ M. to the S.E. of which is the sumptuous château of *Serinchamps*, formerly in the possession of the De la Marcks, now the property of the Marquis of Seuzeilles.

65 M. *Aye*. — 66½ M. **Marloie** *(Hôtel Lambert)*, where the direct line to Liège *(Ligne de l'Ourthe)* diverges (p. 236). Local lines to *Marche* (p. 236) and *Barconfay*. The line now descends considerably, and affords a beautiful view of the valley of the Wamme to the left. — 70 M. **Jemelle** *(Hôtels Ledoux, de Luxembourg, de Charleroi)*, the station for the Grottoes of Han-sur-Lesse (p. 209), with numerous marble and limestone quarries and lime-kilns, lies on the *Wamme* and the *Lomme*, a tributary of the Lesse. Hence to *Dinant*, see R. 21. About 1¾ M. from Jemelle are the remains of a Roman villa (perhaps Masonacum?).

The train ascends the valley of the *Lomme* to (72 M.) *Forrières*. — 76 M. *Grupont* (815 ft.; Hôt. Masset).

A steam-tramway plies hence to (8½ M.) *Wellin* (815 ft.; Hôt. de l'Univers), at the junction of the road to Han-sur-Lesse (p. 209) and Pondrôme (p. 208), viâ (1¾ M.) *Tellin* (890 ft.) and (5½ M.) *Resteigne* (700 ft.). Near the last are entrenchments said to date from the contests between Ambiorix and Cæsar.

To the left, on a rocky buttress beyond Grupont, rises the strikingly picturesque *Château Mirwart*, with its five towers.

From (82 M.) *Poix-Saint-Hubert* (1070 ft.; Hôt. Guillaume) a branch-railway runs in 20 min. to (4½ M.) **St. Hubert** (1420 ft.; *Hôtel du Luxembourg*, R. 2, B. ¾, D. 2, pens. 5 fr.), a town with 2500 inhab., celebrated for the chapel containing the relics of the saint who has given his name to the place. The old Benedictine abbey has been converted into a reformatory. The Church, in the late-Gothic style, with double aisles and interesting crypt, dates from the 16th cent. (façade and towers erected in 1700). A chapel

to the left of the choir contains the modern cenotaph of St, Hubert, adorned with bas-reliefs by *W. Geefs*, and the choir itself has some fine wood-carving. The forest of St. Hubert is one of the largest in Belgium.

St. Hubert, the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday, he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-abnegation. He accordingly presented the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics.

84½ M. *Hatrival.* — 90½ M. *Libramont* (Hôtel Duroy), on the watershed between the Lesse and the Semois, is the station for *Recogne*, a village near the source of the Lomme, 1¼ M. to the S.W., on the road to Bouillon (p. 209) and Sedan, the route by which Napoleon III., accompanied by French and Prussian officers and a Belgian escort, proceeded to Libramont on 4th Sept., 1870, to take the train for Germany.

From Libramont to Gouvy, 36½ M., branch-railway in 1¾-2½ hrs. (fares 3 fr. 80, 2 fr. 25 c.). Stations: *Bernimont*, *Wideumont*, *Morhet*, *Sibret*. — 18 M. **Bastogne** *(Le Brun; Collin)*, an old town of 2000 inhab., surnamed *Paris-en-Ardenne;* the church, dating from the 15th cent., contains some curious vaulting, ancient mural paintings, and a figure of St. Christopher executed in 1520. A branch-railway runs from Bastogne, viâ (5 M.) *Besonchamps*, *Schimpach*, *Schleif*, and *Winseler* to *Wiltz* (p. 256), and through the idyllic valley of the Wiltz viâ *Merckholz* (p. 256) to *Koutenbach* (12½ M.; p. 256) in the grand-duchy of Luxembourg. — From (24 M.) *Bourcy* a steam-tramway plies to (7½ M.) **Houffalize** (1080 ft.; **Hôt. des Postes et du Luxembourg*, R. 2-4, B. 1¼, D. 2½, pens. 6½-7½, omn. ½ fr.; *Hôt. des Ardennes*, pens. 5 fr.), a picturesquely situated town with 1300 inhab., the capital of the upper valley of the Ourthe, with a ruined castle and picturesque walks. — 28 M. *Tavigny.* — 36½ M. *Gouvy*, see p. 238.

Another branch-line runs from Libramont to (8 M.) *Bertrix* (p. 213).

96 M. *Longlier*, station for *Neufchâteau* (Hôt. des Postes; Hôt. des Etrangers), with 2000 inhab., once fortified, which lies ¾ M. to the right. — 101 M. *Lavaux;* 103 M. *Mellier.* — From (106 M.) *Marbehan* (*Cornet's Inn; Gillet-Rogier) a branch diverges to *Ste. Marie*, *Croix-Rouge*, *Buzenol*, *Ethe*, and (16 M.) *Virton-Saint-Mard* (p. 213).

108 M. *Houdemont;* 110½ M. *Habay;* 113½ M. *Fouches.*

119½ M. **Arlon**, Flem. *Aarlen* (1370 ft.; **Hôt. du Nord*, R. 3, B. 1, D. 2½, S. 2, omn. ½ fr.; *Maison Rouge; Hôt. Central*, in the *market-place; Café de la Bourse; Rail. Restaurant*), a prosperous town with 7200 inhab., situated on a plateau, 1365 ft. above the sea-level, is the capital of the Belgian province of Luxembourg. It was the *Orolaunum* of the Antoninian itinerary, and was fortified down to 1671. Fine view from the terrace adjoining the church

and from the military hospital. The *Provincial Museum* contains a collection of Roman antiquities found in the neighbourhood, including some interesting stone-carvings. Steam-tramway to Ethe (see p. 212). — About 3 M. to the E., on the Luxembourg frontier, lies the ruined Cistercian abbey of *Clairfontaine.*

FROM ARLON TO LONGWY (for *Longuyon* and *Nancy*), 15½ M., railway in ¾ hr. (fares 1 fr. 60, 95 c.). Intermediate stations: *Autel-Bas, Messancy, Athus* (see below), and *Mont St. Martin.* (At *Autel-Haut* are an interesting old church partly of the 10th cent., and a château of the 13th cent.) — *Longwy* (Hôtel de l'Europe) is the French frontier-station and seat of the custom-house.

FROM ARLON TO BERTRIX, 53½ M., railway in 2¾-4 hrs. (fares 5 fr. 70, 3 fr. 40 c.). — As far as (10 M.) *Athus* (branch to Petange, see below), the line is the same as that to Longwy. It then turns to the W. 15 M. *Halanzy;* 19 M. *Signeulx;* 21½ M. *Ruette.*

25½ M. **Virton** (*Hôtel Continental; Cheval Blanc*), also the station for St. Mard and the junction of the line from Marbehan (p. 212) to *Montmédy* in France, is a prettily-situated little town with 2500 inhab., whose chief occupation is farming and cattle-breeding. Various Roman coins and antiquities have been found in the neighbourhood.

29 M. *Meix-devant-Virton;* 33½ M. *Belle-Fontaine;* 37½ M. *Izel.* About 3½ M. to the S. lie the extensive ruins of the abbey of *Orval*, founded in 1124. Adjacent is a tolerable inn.

40½ M. **Florenville** (*Hôtel du Commerce; Poste*), a small town on the *Semois*, from which many pleasant excursions may be made into the forest of Ardennes. Roman and Frankish antiquities in the vicinity. [The winding VALLEY OF THE SEMOIS, from Izel (see above) to its junction with the Meuse at *Monthermé* (see *Baedeker's Northern France*), is very picturesque. Good quarters may be found at Florenville and also at *Herbeumont* (*Hôt. des Ardennes, pens. 5 fr.), *Bouillon* (p. 209), and *Alle* (*Hôt. Hoffmann; Hôt. du Commerce).]

47½ M. *Straimont;* 49½ M. *St. Médard.* — 53½ M. **Bertrix** (*Hôt. des Postes;* branch to Libramont, see p. 212).

122 M. *Autel-Bas* (see above); 125 M. *Sterpenich.* — 126 M. *Klein-Bettingen* (Luxembourg custom-house; luggage examined), the junction for the line from Ettelbrück (p. 256) to Petingen (p. 256). — 128 M. *Kapellen;* 130 M. *Mamer;* 132½ M. *Bertrange* (Ger. *Bertringen*).

136 M. *Luxembourg*, see p. 258.

23. From Brussels to Liège viâ Louvain.

62 M. RAILWAY in 1½-2 hrs. (fares 6 fr. 40, 3 fr. 80 c.).

The train starts from the *Station du Nord*, and traverses an agricultural district. At (2 M.) *Schaerbeek* the Malines line diverges (p. 140). 3½ M. *Haren-Sud* (comp. p. 140). — 5 M. *Dieghem*, noted as a pilgrimage-resort and for its fair; steam-tramway to Haecht (p. 145) and to Schaerbeek (Brussels), see p. 80. — 6 M. *Saventhem*, the parish-church of which contains a picture by Van Dyck, representing St. Martin dividing his cloak; 9 M. *Cortenberg;* 13 M. *Velthem. To the left,* near (15 M.) *Hérent*, is the large church of *the former abbey of Vlierbeek.*

18 M. **Louvain,** see R. 24.

BRANCH RAILWAY hence to the N. to *Rotselaar* (with the old tower of *Terheiden* rising from a pond in the neighbourhood) and (10 M.) Aerschot.

a station on the Antwerp and Hasselt line (p. 190), and thence viâ *Westmeerbeek* (p. 145) and *Norderwyk-Morckhoven* to *Herenthals*, on the Turnhout and Tilburg line (p. 146). — Steam-tramway from Louvain, see p. 220.

From Louvain to Charleroi, see R. 25.

From Louvain to Malines, see p. 145.

Beyond Louvain the abbey of *Parc* (p. 220) is seen on the right. 21 M. *Corbeek-Loo*; 25 M. *Vertryck*.

29½ M. **Tirlemont**, Flem. *Thienen* (150 ft.; *Hôt. du Nouveau Monde*, near the station; *Hôt. Ponsaerts*, in the market-place, R. 1½-2, B. ½, D. 2 fr.), a clean and well-built town with 17,800 inhab., was once (like Louvain) occupied by a much larger population. The limits of the town, which are nearly 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the church of *Notre Dame du Lac*, finished only in the choir (1297) and transepts (15th cent.). The *Church of St. Germain*, partly Romanesque, has early-Gothic triforium and windows. The axis of the choir forms an angle of 7° with that of the nave. In the chapel to the right of the choir is a Descent from the Cross by De Keyser of Antwerp. The high-altar-piece is by Wappers. Both churches have recently been restored.

From Tirlemont to Diest (p. 189), 19½ M., branch-railway in about 1 hr. (fares 2 fr. 20, 1 fr. 25 c.), viâ *Neerlinter*, *Geet-Betz*, and *Haelen-lez-Diest*.

From Tirlemont to St. Trond and Tongres, 28 M., railway in 1½ hr. (fares 2 fr. 90, 1 fr. 70 c.). — 6½ M. *Neerlinter* (see above). — 9½ M. **Léau**, Flem. *Zout-Leeuw* (*Café-Restaurant Bruxellois*, near the station), a town of 2100 inhab., formerly a fortress, with a handsome late-Gothic *Town Hall* (16th cent.) and the Gothic church of *St. Leonhard* (13th and 14th cent.). The latter, one of the few churches that were not spoiled in the 16th cent., contains carved altars in the Gothic style with early-Flemish paintings (beginning of 16th cent.; in the right aisle), an unusually large collection of admirable Gothic bronze works of the 15th cent. (censers, fonts, lectern in the form of an eagle, six-light candelabrum, 23 ft. in height, tabernacle-railing; other interesting works in the sacristy), and a magnificent *Tabernacle sculptured in stone, 52 ft. high, one of the finest works of the Belgian Renaissance, executed in 1550-52 by *Cornelis de Vriendt*, architect of the Antwerp Hôtel de Ville, by order of Martin de Wilre, Seigneur of Oplinter, who is buried beside it. — 12½ M. *St. Trond* (p. 215), the junction for the Landen-Hasselt line. — 16 M. *Ordange*; 20½ M. *Looz*; 24 M. *Pirange*. — 28 M. *Tongres*, see p. 390.

From Tirlemont to Namur, 27½ M., railway in 1½ hr. (fares 2 fr. 90, 1 fr. 70 c.). Stations unimportant. From *Jodoigne* a steam-tramway runs to Wavre (p. 221); to Louvain, see p. 220. — 13 M. *Ramillies* is the junction of the Landen and Gembloux line (see p. 215). — From (16 M.) *Noville-Taviers* a branch-line runs to *Embresin*; and from *Eghezée* a steam-tramway plies to Andenne (p. 244). — 27½ M. *Namur*, see p. 200.

Beyond (33½ M.) *Esemael* the line intersects the plain of *Neerwinden* (the village lies to the left), the scene of two great battles. In the first of these, on 29th July, 1693, the French under Marshal *Luxembourg* defeated the Allies under William III. of England. *In the second* the French under Dumouriez and Louis Philippe *(then 'General Egalité'*, afterwards King of France) were defeated *by the Austrians* under the Prince of Cobourg (great-uncle of the *late king Leopold*), and driven out of Belgium (18th Mar., 1793).

38 M. **Landen** (205 ft.; *Hôtel de la Hesbaye*), the junction of several lines, is historically interesting as the birthplace of Pepin the Elder, the majordomo of the royal domains of the Austrasian monarch Dagobert I. (628-38). He died here about the year 640, and was buried at the foot of a hill which still bears his name; his remains were afterwards removed to Nivelles (p. 139).

FROM LANDEN TO HASSELT, 17½ M., branch-line in 55 min. (fares 1 fr. 80, 1 fr. 10 c.). This route presents few attractions. — 6½ M. **St. Trond**, Flem. *St. Truiden* (*Hôtel du Commerce*, R. 2, B. 1, D. 2 fr.), with 13,600 inhab., is the most important station. In the spacious Grand' Place is the *Hôtel de Ville*, added in the 18th cent. to the Belfry of 1606. The Gothic church of *Notre Dame* (13-15th cent.; tower and W. façade modern) contains a fresco of the Last Judgment (over the choir) and various other paintings of different dates. The tower of the *Seminary Church* is a relic of the old abbey of St. Trudo. The tower of *St. Martin's* bears an equestrian statue of the saint. The church of *St. Francis* (17-18th cent.) has a spacious interior. St. Trond is the junction for the Tirlemont-Tongres line (see p. 214). Steam-tramways viâ *Orey* to Waremme and to Ans, see below. — 17½ M. *Hasselt*, see p. 190.

FROM LANDEN TO GEMBLOUX (*Fleurus* and *Charleroi*), 23 M., railway in 1 hr. (fares 2 fr. 40, 1 fr. 40 c.). Stations: *Jauche*, *Autre Eglise*, (12 M.) *Ramillies* (p. 214), *Gembloux* (23 M.; p. 210), *Fleurus*, and *Charleroi* (see p. 198). About 1 M. to the E. of Jauche or Autre Eglise is **Folx-les-Caves**, with curious subterranean quarries, like those of Valkenburg, worked at a very early period (guide in the adjacent brewery).

Landen is also the junction for a line coming from *Ciney*, which intersects the Namur-Liège line at *Huy* (see p. 211).

40 M. *Gingelom*; 43 M. *Rosoux-Goyer*. — Beyond (46½ M.) *Waremme* the line crosses the ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay (*Bavacum Nerviorum*), near Mons, to Tongres. The latter was the capital of the ancient province of *Hesbaye*, the natives of which were famed for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', suggests. — Steam-tramway to Oreye (see above) and *Huy*, see p. 213.

50½ M. *Remicourt*; 53 M. *Fexhe-le-Haut-Clocher* (steam-tramway to Tongres); 56 M. *Bierset-Owans*. Numerous coal-mines, foundries, and manufactories are passed in the vicinity of (58 M.) *Ans*, which lies 490 ft. higher than Liège. Branch-line to *Liers* (p. 389); steam-tramway viâ *Oreye* to Waremme (see above) and to St. Trond (see above). — 60½ M. *Haut-Pré*.

The line now descends rapidly (1:30), affording a fine view of the populous city of Liège and the beautiful valley of the Meuse.

62 M. *Liège*, see p. 222.

24. Louvain.

Hotels. In the town: HÔTEL DE SUÈDE (Pl. a; C, 2), Rue de Marengo 20, near the Place du Peuple, with restaurant, R. 4-6, A. ¾, B. 1¼, D. 2-3 fr. — HÔTEL DE LA COUR DE MONS (Pl. b; C, 2), Rue de Savoie 7, with a popular table-d'hôte, R. 2-2½, B. ¾, D. 1½-2, pens. 5 fr. — At the station: HÔTEL DE LA GARE, HÔTEL DE L'INDUSTRIE (R. 2¾, B. ¾, D. 2 fr.), HÔTEL DE LA RENAISSANCE, all three unpretending.

Restaurants. *Hôtel-Restaurant Lorrain*, Taverne Mathieu, Rue de la Station 10 and 42 (Pl. C D, 2); *Barcelone*, Rue de Diest 49. — Cafés. Caf

Rubens, Place Marguerite, opposite the church of St. Pierre; *Café Lyrique*, Grand' Place 22; *Aux Arcades*, Grand' Place 27; **Gambrinus*, Grand' Place (Munich beer). The beer of Louvain is a sickly beverage.

Cabs, or *Vigilantes*, 1 fr. per drive; to or from the station 1½-2 fr. (bargain desirable). — **Tramway** from the station to the Grand' Place, 10 c. — *Steam Tramways*, see p. 220.

Baths of different kinds, Rue de la Laie 14.

Chief Attractions (2-2½ hrs. suffice). Tramway from the station to the Grand' Place; St. Pierre, under the guidance of the sacristan (p. 217); Hôtel de Ville, exterior (see below); University, exterior (p. 219).

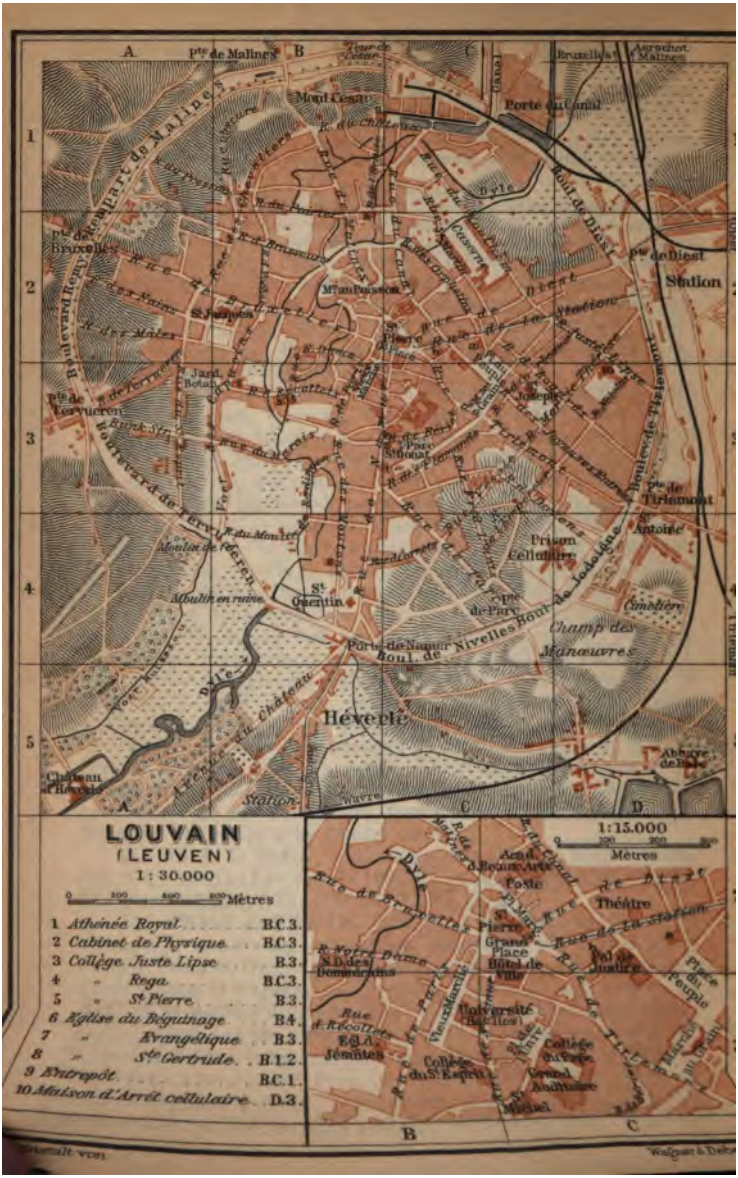
Louvain (98 ft.), Flem. *Leuven* or *Loven*, on the *Dyle*, which flows through the town and is connected by a canal with the *Rupel* (p. 74), is a dull place with 42,000 inhabitants. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been partially converted into promenades.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are also combined in *Venlo*. From the 9th cent. Louvain was the residence of a line of counts, who in 1190 assumed the title of Dukes of Brabant. The growth of the city was rapid, and in the 14th cent. it is said to have numbered 100-150,000 inhab., most of whom were engaged in the cloth-trade, and to have contained no fewer than 2400 manufactories. Here, as in other Flemish towns, the weavers were a very turbulent class. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the windows of the Hôtel de Ville, and received by the populace below on the points of their spears; but Duke Wenceslaus took the city in 1382 and severely punished the citizens, thousands of whom emigrated to Holland and England, whither they transplanted their handicraft. From that period may be dated the decay of Louvain, which Duke John IV. of Brabant vainly attempted to arrest by founding the university (p. 219) in 1426.

In front of the railway-station (Pl. D, 2) is a statue of *Sylvaan van de Weyer* (d. 1874), a native of Louvain, who was one of the most ardent promoters of the Revolution of 1830, and became the ambassador of the Provisional Government at the London Conference. The statue is by *Charles Geefs*.

The *Rue de la Station*, on the right side of which is the *Theatre* (Pl. C, 2), built by Lavergne in 1864-67, leads straight to the (¾ M.) Place de l'Hôtel de Ville (*Grand' Place;* Pl. C, 2).

The ****Hôtel de Ville** (Pl. C, 2, 3), a very rich and beautiful example of late-Gothic architecture, resembling the town-halls of Bruges, Brussels, Ghent (in the older part), and Oudenaarde, but surpassing them in elegance and harmony of design, was erected in 1447-63 by *Matthew de Layens*. The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables spring six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures. The statue


LOUVAIN
(LEUVEN)
1 : 30.000
0 100 200 300 Mètres
1 Athénée Royal B.C.3.
2 Cabinet de Physique B.C.3.
3 Collège Juste Lipse B.3.
4 " Rega B.C.3.
5 " St Pierre B.3.
6 Église du Béguinage B.4.
7 " Évangélique B.3.
8 " Ste Gertrude B.1.2.
9 Entrepôt B.C.1.
10 Maison d'Arrêt cellulaire D.3.
1 : 15.000
0 100 200 Mètres
Pte de Malines
Pte de Bruxelles
Pte de Louvain
Pte de Tervueren
Pte de Diest
Pte de Tirlemont
Station
Hévelé
Champ des Manœuvres
Prison Cellulaire
Cimetière
Moulin en ruine
Moulin de Pecrot
Porte de Namur
Nivelles
Boul. de Tirlemont
Boulevard de Tervueren
Boulevard Remy
Rue de Malines
Rue de Bruxelles
Rue de la Station
Rue de Diest
Rue de Louvain
Rue de Tirlemont
Rue du Moulin
Rue du Marais
Rue du Château
Rue de Namur
Rue de Nivelles
Rue de Tervueren
Rue de Hélécine
Rue de Pecrot
Rue de Parc
Rue de Bruxelles
Rue de la Station
Rue de Diest
Rue de Tirlemont
Rue du Canal
Rue des Récollets
Rue de Namur
Rue de Nivelles
Place du Peuple
Place du Marché au Lin
Place Grand
Place Hôtel de Ville
Théâtre
Poste
Université Catholique
Collège du St Esprit
Collège du Vieux Marché
Grand Séminaire
Collège Jésuites
Collège St Michel
Abbaye de Parc
Château d'Hévelé
Moulin de Pecrot
Mont César
Porte du Canal
Jard. Botan.
Mt du Poisson
Dyle
Wijgmaal & Delcambre

in the niches represent persons prominent in the history of the town: princes, generals, magistrates, artists, and scholars. The corbels which support the statues are embellished with almost detached reliefs (freely restored), representing scenes from Old and New Testament history, in some cases with mediæval coarseness. The outside of the building was restored in 1829-42, but the W. gable was seriously damaged by lightning in 1890; the complete restoration is progressing very slowly.

The INTERIOR does not correspond with the exterior. Most of the apartments are fitted up in a modern style, and adorned with pictures by *Van Orley*, *Vaenius*, *De Crayer*, *Mierevelt*, etc. The Salle Gothique, with a finely-carved ceiling, is adorned with paintings by *Hennebicq*, consisting of scenes from the history of Louvain and portraits of eminent citizens. — The small MUSEUM, on the second floor (shown by the concierge, 1/2-1 fr.), contains local antiquities and some modern and ancient paintings (many copies). Among the originals in the chief room may be noted: 65, 66. *M. J. Mierevelt*, Portraits (1629); 25. *M. van Coxie*, Triumph of Christ (triptych); 98. *P. J. Verhaghen*, Adoration of the Magi (1780). Here also are preserved those parts of the original sculptures of the façade which could not be made use of in the restoration and a stone model by *Josse Matsys* of the projected towers of St. Pierre (1525). Catalogue 30 c. — The extensive *Archives* are also preserved here.

The late-Gothic ***Church of St. Pierre** (Pl. C, 2), opposite the Hôtel de Ville, a cruciform structure of noble proportions (especially in the interior), flanked with chapels, was begun in 1423 and finished, except the tower, in the early 16th century. The unfinished W. tower does not rise beyond the height of the roof. The restoration of the exterior is almost completed.

The INTERIOR (usually closed from 12 to 4; sacristan, Vieux Marché 56, in the church in the afternoon; 1 fr., more for a party) is 333 ft. long, 92 ft. broad, and 82 ft. high. The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the late-Gothic style, executed in 1488 and restored in 1853, consisting of three arches adorned with statuettes of the Apostles, John the Baptist, etc., and surmounted by a lofty cross. The twelve-branched *Candelabrum* was executed by *J. Matsys*.

NAVE. The swinging doors inside the principal portal are finely carved in wood in the somewhat exaggerated style of the late Renaissance (1556). — The *Pulpit (Chaire de Vérité)*, carved in 1742 by *Jos. Berger*, a work of very questionable taste transferred hither in 1807 from an abbey at Ninove, represents Peter's Denial on one side, and the Conversion of St. Paul on the other. The lifesize wooden figures are overshadowed by lofty palm-trees, also of wood.

1st Chapel on the N. (left) side: late-Gothic copper font, formerly furnished with a lofty and heavy cover, which was removable by the still-preserved cast-iron handle, by *J. Matsys*. — The following chapels on the same side have marble parapets in the baroque style.

The 1st Chapel on the S. side contains an altar-piece copied from the original of *De Crayer* (now at Nancy), representing San Carlo Borromeo administering the Sacrament to persons sick of the plague.

an old triptych by *J. van der Baeren* (1594), the Martyrdom of St. Dorothea, with views of ancient Louvain on the outside; and a statue of St. Charles, by *Ch. Geerts* (1855). Monument to the Irishman Stapleton (d. 1694), professor at the university. Several other professors are buried here and elsewhere in the church.

The 2nd Chapel (that of the Armourers) contains a carved and painted draped image of Christ (13th cent.), highly venerated in consequence of the legend that it once caught a thief who had sacrilegiously entered the church. The railing is adorned with armour and cannon.

The S. Transept contains the tomb of Burgomaster W. van Bockel (d. 1863).

Ambulatory. 4th Chapel (to the S.): **Dierick Bouts*, Martyrdom of St. Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully-executed landscape with blue mountains in the distance; on the wings, St. Jerome on the left and St. Anthony on the right (covered). The same chapel contains the handsome Renaissance tombstone of Ad. van Baussele (d. 1559). — 5th Chapel: *De Crayer*, Holy Trinity. **Dierick Bouts*, Last Supper, the artist's masterpiece, painted in 1467 (covered). This is the central picture of an extensive altar-piece, the wings of which are in the museum at Berlin (Feast of the Passover, Elijah in the wilderness) and in the Pinakothek at Munich (Abraham and Melchisedech, Gathering of manna). The symbolical character of the composition is, of course, not traceable in the central piece alone. One feature of Dierick's style is his attempt at individualisation by making the complexions strikingly dissimilar. Fine monument of Prof. Boyarts (d. 1520).

The 6th Chapel formerly contained a celebrated 'Holy Family by Quinten Matsys, which is now in the Brussels Museum (p. 99).

In the 7th Chapel are five paintings by *P. J. Verhaghen*, depicting the life and death of the Blessed Margaret of Louvain, who is here held in great veneration as the patron-saint of domestic servants.

8th Chapel, with a handsome wrought-iron screen of 1878: Descent from the Cross, by **Roger van der Weyden* (?), a winged picture on a golden ground, with the donors at the sides, bearing the doubtful date 1443, but probably a late and reduced repetition of a picture in the Escorial (restored in 1899; covered). The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church.

9th Chapel: Handsome marble balustrade by *Papenhoven* of Antwerp (1709), representing Children playing, Confession, Baptism, and Communion. — In the choir, opposite the 10th Chapel, rises a beautiful Gothic *Tabernacle* (50 ft. in height), by De Layens (p. 218), executed in stone in 1450.

In the recess at the end of the ambulatory is the double tomb of Matilda of Flanders, wife of Henry I. (p. 218), and of her daughter

(1260). — The N. transept contains a richly carved organ of 1556, the tomb of Fr. van Ram (d. 1865), rector of the University, and a gilded wooden statue of the Virgin and Child, of 1441. The last is known as 'Sedes Sapientiæ'; doctors of theology lay their confessions of faith before it.

Behind the church, at the corner of the Rue de Malines (p. 220), is the handsome new Renaissance *Post Office* (Pl. C, 2), with two towers. — A few min. to the S.W. of the Grand' Place, in the Rue Notre-Dame, is the handsome church of *Notre Dame des Dominicains* (Pl. B, 2), containing some fine carvings in oak; and a little farther to the S.W., in the Rue des Récollets, is the *Jesuits' Church* (Pl. B, 3), built in 1867 by Leclef in the Romanesque style.

In the Rue de Namur, behind the Hôtel de Ville, remain a few interesting old buildings. Immediately to the right are the handsome *Halles*, 215 ft. long and 50 ft. wide, erected as a warehouse for the Clothmakers' Guild in 1317, and made over to the **University** (Pl. C, D, 3) in 1679. The upper story was added in 1680. The interior is disfigured by alterations and additions, but the arches and pillars of the hall on the groundfloor still bear testimony to the wealth and taste of the founders. The *Library*, one of the most valuable in Belgium (150,000 vols., 400 MSS.), is adorned with fine wood-carvings and a colossal sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits and busts of professors, and a picture by *Van Brée* (1813), Christ raising the daughter of Jairus

The **University**, founded in 1426, was regarded as among the most famous in Europe in the 16th century. The number of students exceeded 6000 at the period when the celebrated Justus Lipsius (1547-1606) taught here, and there were 43 colleges. Under Joseph II. its reputation somewhat declined, but it continued to exist until the close of last century. No one could formerly hold a public appointment in the Austrian Netherlands without having taken a degree at Louvain. After having been closed by the French Republicans, the university was revived by the Dutch government in 1817. A philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy, and complaints to which the innovation gave rise are said to have contributed in some degree to the Revolution of 1830. Since 1834, when the university was given up by government, it has been maintained by the bishops as a free (*i.e.* independent of the state) Catholic university (comp. p. 114). It possesses 5 faculties, and is attended by 1600 students, many of whom live in three large colleges (*Pédagogies du St. Esprit, du Pape*, and *Juste Lipse*). — The technical academy connected with the university (*Ecole du Génie Civil, des Arts et Manufactures et des Mines*) is rapidly increasing; an *Ecole d'Agriculture* was opened in 1878, and an *Ecole de Brasserie* in 1887.

The church of **St. Michael** (Pl. C, 3), erected for the Jesuits by L. Faid'herbe in 1650-66, with an imposing façade crowned by an attic, contains modern pictures by Mathieu, De Keyser, Wappers, etc. The proportions of the interior are remarkably symmetrical, and the architectural details show a curious affinity to the Gothic style. — *Farther on, on the left*, beside the *Athénée Royal* (Pl. 1; B, 2), is an elegant *Brick Façade* in the Gothic style (15th cent.). Opposite is the *Refuge des Vieillards*, with a court in the Renaissance style.

In the pretty *Parc St. Donat* (Pl. C, 3) is a bronze statue, by C. Meunier (1893), of *Father Damien* (Joseph de Veuster; 1840-99), the missionary to the lepers on the Island of Molokai. — A monument in the neighbouring Marché au Grain (Pl. C, 3), erected in 1899, commemorates *E. Remy* (p. 145). — Near the Place du Peuple, a few paces to the E., is the modern Gothic church of **St. Joseph** (Pl. C, 3), containing good frescoes by *C. Meunier* and *Dujardin*.

The Rue de Bruxelles (Pl. A, B, 2), leading to the W. from the Grand' Place (p. 216) to the Porte de Bruxelles, contains a few old houses with handsome façades. — The church of **St. Jacques** (Pl. B, 2), halfway down this street, on the left, possesses a St. Hubert by *De Crayer* (in a chapel in the left aisle), and a Gothic *Tabernacle* in stone, executed in 1538 by *G. van den Bruyne*, with a brass balustrade in the Flemish Renaissance style, cast by *Jan Veldenecr* in 1568 (left transept). In the sacristy are finely embroidered vestments from the abbey of Ste. Gertrude, and three reliquaries of St. James, St. Margaret, and St. Hubert (14th and 15th cent.).

The Rue de Malines (Pl. B, 2, 1) leads to the N. from the post-office (p. 219) to the Porte de Malines. A few paces to the right, about halfway to the gate, is the Gothic church of **St. Gertrude** (Pl. 8; B, 1) erected in the 14th cent., with the exception of the choir, which was added in 1485-89. The choir-stalls, embellished with statuettes and 28 reliefs of scenes from the lives of the Saviour, St. Augustine, and Ste. Gertrude, are amongst the finest specimens of late-Gothic wood-carving in Belgium; they were executed by *Mathias de Waydere* of Brussels (1550). The bands of ornamentation in the Renaissance style (middle of 16th cent.) are particularly pleasing. In the right aisle is a triptych (Crucifixion) by *M. Coxie*. The sacristy contains a reliquary of the 15th century. (Sacristan at No. 22, near the principal portal.)

A few remains of the ancient stronghold of the counts and dukes linger on an eminence (*View; adm. 20 c.) near the Porte de Malines (Pl. B, 1). It is usually called *Caesar's Castle (Tour de César)*, from an unfounded tradition that it was originally erected by the great Roman general. The Emp. Charles V. and his sisters were educated in this castle by the learned Adrian Floriszoon, afterwards Pope Adrian VI. — Another picturesque view may be obtained from the old ramparts to the S.W. of the Porte de Malines (Pl. C, 1).

The Norbertinian **Abbaye du Parc** may be reached in 7-8 min. from the Porte de Parc (Pl. C, 4; railway-station, see p. 221; admission on application). The abbey, founded in 1129, dissolved during the Revolution and revived in 1836, affords a good example of a large monastic establishment. The first court is surrounded by the offices and farm-buildings; the second by the dwellings of the brethren. The interior contains handsome rooms in the style of Louis XV., embellished with pictures by Er. Quellinus, Verhaghen, Duplessis, J. Coxie (in the abbot's lodging), etc.; *in the church* are paintings by Verhaghen and carved wood-work; and *the library and* archives are also interesting.

STEAM TRAMWAYS ply from Louvain viâ (3 M.) Héverlé (p. 221) to *Jodoigne* (p. 214; 18 M., in 1¾ hr.); viâ Héverlé and Vossem (p. 89) to *Tervueren* (p. 125; 11 M., in 1 hr. 10 min.); and viâ Winghe-Saint-Georges to *Diest* (p. 189; 17 M., in about 1¾ hr.).

25. From Louvain to Charleroi.

41 M. Railway in 2¼-2¾ hrs. (fares 4 fr. 30, 2 fr. 50 c.).

Louvain, see p. 215. The line passes several places memorable in the campaign of 1815. The country traversed is at first flat. Stations: *Héverlé*, with a château and park of the Duc d'Arenberg, and in the neighbourhood the *Abbaye du Parc* (p. 220); *Weert-Saint-Georges*, *Florival*, *Grez-Doiveau-Gastuche*. — 14½ M. *Wavre*, to which the Prussians retreated after the battle of Ligny, with a handsome monument by Van Œmberg (steam-tramway to Braine-l'Alleud and Jodoigne, see p. 214). — 17 M. *Limal*. — 18 M. **Ottignies**, where the Brussels and Namur line is crossed (p. 210). To Baulers-Manage-Mons, see pp. 197, 198. In the vicinity rises the huge quadrangular tower of *Moriensart* (13th cent.). — 20 M. *Court-Saint-Etienne* (p. 198); 23 M. *La Roche*.

The train now passes close to the imposing ruins of the Cistercian abbey of **Villers*, founded in 1147 and destroyed in 1796, and stops at (25 M.) *Villers-la-Ville* (Rail. Restaurant). The ruins, which were bought by the Belgian government in 1893 and are now under restoration, lie about ¼ M. to the N. of the station. The road to them skirts the Thyle. At the entrance to the abbey is the **Hôtel des Ruines* (pens. from 5 fr.), where each visitor pays ½ fr. Beyond the court is the Refectory, a tasteful structure in the transition style, with two rows of windows. The Cloisters, chiefly Gothic, date from the 14-16th cent., and are adjoined by the ruined Gothic Church, erected in 1240-72; the interior contains tombstones of Dukes of Brabant of the 14th century. The old brewery in the transition style is also worthy of notice. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

27½ M. *Tilly* (430 ft.) is believed to have been the birthplace of the general of that name. 29 M. *Marbais*; 30½ M. *Ligny*, famous for the battle of 16th June, 1815 (see p. 222). — 33 M. *Fleurus* (p. 223), junction for the lines to Gembloux-Landen (p. 215), to Tamines (p. 200), to Châtelineau (p. 199), to Jumet-Brûlotte (p. 199), and to Nivelles-Baulers (p. 140). Steam-tramway to Namur, see p. 203. — 35½ M. *Ransart*, also a station on the line from Jumet (p. 199) to Fleurus (see above). — From (38 M.) *Lodelinsart*, a busy place with coal-mines and glass-works, a branch-line runs viâ (4½ M.) Châtelineau-Châtelet to Givet (p. 200). Lodelinsart is a station on the steam-tramway from Charleroi to Châtelineau (p. 199).

Battle Fields. This district is famous in military annals as the scene of several important battles, the last and chief of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatrebras (p. 197), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian Corps d'Armée under Marshal Blücher, who late in the evening received intelligence that Gen. Bülow with the 14th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blücher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the

Battle of Quatrebras. It is well authenticated that the Duke expressed his disapprobation of Blücher's position, observing to the Marshal that 'with British troops he would have occupied the ground differently'. The chief disadvantages of the ground occupied by Blücher near St. Amand and Ligny, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops, and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation of their country. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,220 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior, and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 221), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at lenght came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd Corps d'Armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Belle-Alliance, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 132).

About 1½ M. to the S. of Ligny lies Fleurus, celebrated for the battles of 1622 and 1690. On 26th June, 1794, a battle also took place here between the Austrian army under the Prince of Coburg, and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty guns, and driven the French back to *Marchiennes-au-Pont* (p. 140), when the Prince owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

41 M. **Charleroi,** see p. 198.

26. Liège and Seraing.

Arrival. Liège has two large railway-stations: the *Station des Guillemins* (Pl. A, B, 7), on the left bank of the Meuse, for Verviers and Aix-la-Chapelle, Brussels, Namur and Paris, Luxembourg, Hasselt and Amsterdam; and the *Station de Longdoz* (Pl. C, D, 5), on the right bank, for Maastricht and Tongres, and also for Namur and Paris. The line from the *Station des Guillemins* to Hasselt traverses the town by means of tunnels and serves different quarters by means of the stations of Jonfosse, Pitoisy, and *Vivegnies* (several trains every hour from 5.30 a.m. to 11 p.m., in ½ hr., *fares 35 and 20 c.*). — The hotels do not send omnibuses to meet the trains. *Cabs, see p. 223.*

Hotels. Hôtel de Suède (Pl. a; B, 3), Rue de l'Harmonie 7, R. 4-10, B. 1½, déj. 3½, D. at 12.30 o'cl. 4, at 6 o'cl. 4½, pens. 12-15, omn. 1 fr.; Hôtel d'Angleterre (Pl. b; B, 3), Rue des Dominicains 2, in a quiet situation, R. 5-6, B. 1¼, déj. 2¼, D. 3, pens. 8-10 fr., well spoken of; Hôtel de l'Europe (Pl. c; B, 3), Rue Hamal 4, these three near the Théâtre Royal, in the middle of the town. — Hôt. Mohren (Pl. d; B, 4), Place St. Paul 4 and Rue du Pont d'Avroy 31, with garden and large restaurant, R. 2-5, B. 1¼ fr.; Hôtel Vénitien (Pl. e; B, 3), Rue Hamal 2, near the theatre, with café-restaurant; Hôtel de France, Rue de la Cathédrale; Hôtel Métropole (Pl. h; B, 4), Boulevard de la Sauvenière, corner of Rue du Pont-d'Avroy, with café-restaurant; Hôtel Central (Pl. f; B, 3), Place du Théâtre 6; Hôtel Dounen (Pl. i; C, 3), Rue Souverain-Pont 46, with café-restaurant, R. 2½-3, B. 1, D. 3 fr.; Pommelette (Pl. g; C, 3), Rue Souverain-Pont 44, R. from 2, B. 1, D. 2½, S. 1½ fr., very fair; Hôtel Charlemagne (Pl. k; B, 3), Place St. Lambert, with café-restaurant; Hôtel des Thermes Liégeois, on the hill above the Station des Guillemins, pens. from 6 fr., with restaurant; Hôt. de Dinant, Rue St. Etienne 2, R. from 2½, B. 1, D. 2½, pens. from 6 fr. — The following are convenient for travellers arriving late or starting early by railway: Hôtel de l'Univers (Pl. m; B, 6, 7), Rue des Guillemins 108, R. from 2½; Hôt. du Chemin de Fer, R. 2-3, B. 1, D. 3 fr.; Hôtel-Restaurant du Midi, all near the principal station (Guillemins); Hôt. Notger (Pl. B, 2), near the Station du Palais; Hôt. de l'Industrie, Rue Grétry 89, near the Station de Longdoz.

Restaurants. **Bernay*, Rue Vinâve-d'Ile 2 (Pl. B, 3), first-class; **Mohren*, the largest and most frequented restaurant in the town (see above); **Café Vénitien*, see above; *Taverne Gruber*, *Café-Restaurant Continental*, both in the Place Verte (Pl. B, 3); **Hôtel Dounen*, see above; *Hôtel Métropole*, see above, D. from 1½ fr.; *Café de Dinant*, see above.

Cafés. **Café au Phare*, Place Verte 2 (Pl. B, 3), handsomely fitted up, with numerous billiard-tables; *Taverne Gruber*, see above; **Café Vénitien*, see above; *Café Cosmopolite*, Rue de l'Université 19; **Café Charlemagne*, see above; *Trink-Hall*, Square d'Avroy (p. 225).

Beer. **Au Phare*, see above; *Mohren*, see above; *Café Cosmopolite*, see above; *Taverne de Canterbury*, Rue de la Cathédrale 59; *Taverne Royale de Munich*, Rue de la Régence 21-23; *Taverne Britannique*, *Café Anglais*, *Taverne de Diekirch*, these three Place du Théâtre; *Trianon*, Boulevard de la Sauvenière 12. — *Continental Bodega*, Place Verte 22.

Cabs. Tariff for one or more persons:	*Closed Carriages.* One-horse	*Closed Carriages.* Two-horse	*Open Carriages.* One-horse	*Open Carriages.* Two-horse
A. *By time* : 1 hour. . .	1 fr. 50 c.	2 fr. 50 c.	2 fr. — c.	3 fr. — c.
Per additional ½ hr.	— - 75 -	1 - 25 -	1 - — -	1 - 50 -
B. *Per drive* : In the town .	1 - — -	1 - 50 -	1 - 50 -	2 - — -
To the Citadel or the Chartreuse . .	2 - — -	3 - — -	2 - 50 -	3 - 50 -

Waiting, each ¼ hr., one-horse 25, two-horse 50 c. — Double fares from 11 p.m. to 6 a.m. — No charge for luggage. — Gratuity 15-25 c.

Electric Tramways (comp. the Plan). 1. From the *Station des Guillemins* (Pl. A, B, 7) by the Square d'Avroy (Pl. B, 5), Boul. de la Sauvenière, Place du Théâtre (Pl. B, 3), Place du Marché (Pl. C, 2, 3), and Rue St. Léonard (Pl. D, E, 2, 1) to *Herstal* (p. 339). — 2. From the *Station des Guillemins* (Pl. A, B, 7) viâ the Rue Louvrex (Pl. A, 4, 5), Place St. Paul (Pl. B, 4), and Rue de la Cathédrale (Pl. B, C, 3) to the *Station de Vivegnies* (Pl. D, E, 1). — 3. From the *Rue Ste. Véronique* (Pl. B, A, 5) viâ the Avenue de l'Observatoire (Pl. A, 6, 7) to the *Parc Le Cointe* (p. 232); ev. ¼ hr.). — 4. From the *Place du Théâtre* (Pl. B, 3) viâ the Pont de la Boverie and Station de Longdoz (Pl. C, D, 5) to *Grivegnée* (Pl. E, 7). — 5. From the *Station du Haut-Pré* (p. 215) by the Station du Palais (Pl. B, 2), Place *St. Lambert* (Pl. B, C, 3), and Pont des Arches (Pl. C, 3) to Grivegnée. — *Steam Tramways* from the Place Cockerill (Pl. C, 3) to Jemeppe and

Hotels. Hôtel de Suède (Pl. a; B, 3), Rue de l'Harmonie 7, R. 4-10, B. 1½, déj. 3½, D. at 12.30 o'cl. 4, at 6 o'cl. 4½, pens. 12-15, omn. 1 fr.; Hôtel d'Angleterre (Pl. b; B, 3), Rue des Dominicains 2, in a quiet situation, R. 5-6, B. 1¼, déj. 2½, D. 3, pens. 8-10 fr., well spoken of; Hôtel de l'Europe (Pl. c; B, 3), Rue Hamal 4, these three near the Théâtre Royal, in the middle of the town. — Hôt. Mohren (Pl. d; B, 4), Place St. Paul 4 and Rue du Pont d'Avroy 31, with garden and large restaurant, R. 2-5, B. 1¼ fr.; Hôtel Vénitien (Pl. e; B, 3), Rue Hamal 2, near the theatre, with café-restaurant; Hôtel de France, Rue de la Cathédrale; Hôtel Métropole (Pl. h; B, 4), Boulevard de la Sauvenière, corner of Rue du Pont-d'Avroy, with café-restaurant; Hôtel Central (Pl. f; B, 3), Place du Théâtre 6; Hôtel Dounen (Pl. i; C, 3), Rue Souverain-Pont 46, with café-restaurant, R. 2½-3, B. 1, D. 3 fr.; Pommelette (Pl. g; C, 3), Rue Souverain-Pont 44, R. from 2, B. 1, D. 2½, S. 1½ fr., very fair; Hôtel Charlemagne (Pl. k; B, 3), Place St. Lambert, with café-restaurant; Hôtel des Thermes Liégeois, on the hill above the Station des Guillemins, pens. from 6 fr., with restaurant; Hôt. de Dinant, Rue St. Etienne 2, R. from 2½, B. 1, D. 2½, pens. from 6 fr. — The following are convenient for travellers arriving late or starting early by railway: Hôtel de l'Univers (Pl. m; B, 6, 7), Rue des Guillemins 108, R. from 2½; Hôt. du Chemin de Fer, R. 2-3, B. 1, D. 3 fr.; Hôtel-Restaurant du Midi, all near the principal station (Guillemins); Hôt. Nöger (Pl. B, 2), near the Station du Palais; Hôt. de l'Industrie, Rue Grétry 89, near the Station de Longdoz.

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Cafés. **Café au Phare*, Place Verte 2 (Pl. B, 3), handsomely fitted up, with numerous billiard-tables; *Taverne Gruber*, see above; **Café Vénitien*, see above; *Café Cosmopolite*, Rue de l'Université 19; **Café Charlemagne*, see above; *Trink-Hall*, Square d'Avroy (p. 225).

Beer. **Au Phare*, see above; *Mohren*, see above; *Café Cosmopolite*, see above; *Taverne de Canterbury*, Rue de la Cathédrale 59; *Taverne Royale de Munich*, Rue de la Régence 21-23; *Taverne Britannique*, *Café Anglais*, *Taverne de Diekirch*, these three Place du Théâtre; *Trianon*, Boulevard de la Sauvenière 12. — *Continental Bodega*, Place Verte 22.

Cabs. Tariff for one or more persons:	*Closed Carriages.*		*Open Carriages.*	
	One-horse	Two-horse	One-horse	Two-horse
A. *By time* : 1 hour . . .	1 fr. 50 c.	2 fr. 50 c.	2 fr. — c.	3 fr. — c.
Per additional ½ hr.	— - 75 -	1 - 25 -	1 - — -	1 - 50 -
B. *Per drive* : In the town .	1 - — -	1 - 50 -	1 - 50 -	2 - — -
To the Citadel or the Chartreuse . .	2 - — -	3 - — -	2 - 50 -	3 - 50 -

Waiting, each ¼ hr., one-horse 25, two-horse 50 c. — Double fares from 11 p.m. to 6 a.m. — No charge for luggage. — Gratuity 15-25 c.

Electric Tramways (comp. the Plan). 1. From the *Station des Guillemins* (Pl. A, B, 7) by the Square d'Avroy (Pl. B, 5), Boul. de la Sauvenière, Place du Théâtre (Pl. B, 3), Place du Marché (Pl. C, 2, 3), and Rue St. Léonard (Pl. D, E, 2, 1) to *Herstal* (p. 339). — 2. From the *Station des Guillemins* (Pl. A, B, 7) viâ the Rue Louvrex (Pl. A, 4, 5), Place St. Paul (Pl. B, 4), and Rue de la Cathédrale (Pl. B, C, 3) to the *Station de Vivegnies* (Pl. D, E, 1). — 3. From the *Rue Ste. Véronique* (Pl. B, A, 5) viâ the Avenue de l'Observatoire (Pl. A, 6, 7) to the *Parc Le Cointe* (p. 232); ev. ¼ hr.). — 4. From the *Place du Théâtre* (Pl. B, 3) viâ the Pont de la Boverie and *Station de Longdoz* (Pl. C, D, 5) to *Grivegnée* (Pl. E, 7). — 5. From the *Station du Haut-Pré* (p. 215) by the Station du Palais (Pl. B, 2), Place St. Lambert (Pl. B, C, 3), and Pont des Arches (Pl. C, 3) to Grivegnée. — *Steam Tramways* from the Place Cockerill (Pl. C, 3) to Jemeppe and

with statues of Pepin the Elder ('of Landen'), St. Begga, Pepin the Middle ('of Héristal'), Charles Martel, Pepin the Little, and Queen Bertha. — A little to the E., in the *Boulevard Piercot*, is the *Royal Conservatoire of Music* (Pl. B, 5), erected in 1884 after plans by L. Demany of Liège, which is attended by 750 pupils. The concert-hall seats 1700 persons. For admission apply to the concierge, in the wing in the Rue Forgeur. — To the W. is the Botanic Garden (p. 232).

From the Boul. Piercot the short Rue St. Jacques leads to the N. to the Place Rouveroy (Pl. B, 4), which is embellished with a *Bronze Group* ('The Forsaken') by J. Pollard. Adjacent stands the —

***Church of St. Jacques** (Pl. B, 4), founded by Bishop Balderic II. in 1016, a magnificent edifice in the late-Gothic style, with a polygonal choir encircled by small chapels. In its present form it dates from 1513-38, but the Romanesque W. façade of 1163-73, with its lower tower, is a relic of the old church. The Renaissance portal of the N. transept was added by *Lombard* in 1558-60. The church has been under restoration since 1895.

The INTERIOR, which is 265 ft. long, 100 ft. broad, and 75 ft. high, was restored in 1833 and 1895 (if closed, apply to the sacristan, Rue Vert-Bois 58, to the N.E.). Its decoration, particularly the filigree ornamentation bordering the arches and the gorgeously-coloured enrichment of the groined vaulting, reminds one of the Moresco-Spanish style. — The organ-case by the W. wall was carved by *Andreas Severin* of Maastricht (d. 1673). The aisles contain modern reliefs of scenes from the Passion. The S. transept contains the modern reliquary of St. James (1889) and the tomb of Bishop Balderic II. (see above; 17th cent.). — The fine stained-glass windows of the choir, dating from 1520-40, represent Abraham's Sacrifice, the Brazen Serpent, the Crucifixion, the donors, their armorial bearings, and their tutelary saints. The elaborate stone-carving in the choir has been spoiled by painting (1895). To the right is an interesting winding staircase.

From the Place St. Jacques the Rue St. Remy leads to the N. to St. Paul's (p. 227).

The Square d'Avroy is continued towards the N. by the BOULEVARD D'AVROY (Pl. B, 4) and the BOULEVARD DE LA SAUVENIÈRE (Pl. B, 3), both shaded with trees and forming favourite evening-promenades (military music in summer daily, except Tues. & Thurs., at 12.15; on Sun. at 8 p.m.). The latter, laid out on the filled-in bed of an old arm of the Meuse, commands a fine view of the Church of St. Martin (p. 228), and leads in a wide curve to the Place du Théâtre (p. 227). On the left side of the Boul. d'Avroy stands the *Benedictine Church*, a baroque structure of the 17th cent.; to the right is the *Banque Nationale*, a handsome Renaissance edifice. A little to the W., and somewhat back from the street, is *St. Christophe*, the old church of the Béguines, in the transitional style, well restored in 1890-92, with a bold vault.

Most of the foot-passenger traffic in the inner town follows the *Rue du Pont d'Avroy* (Pl. B, 4) and the Place and Rue de la Cathédrale (Pl. B, C, 3). From the Banque Nationale we follow tramway No. 2 (p. 223), across the Place St. Paul, direct to the cathedral.

The ***Church of St. Paul** (Pl. B, 4), founded by Bishop Heraclius in 968, was rebuilt in 1280 (from which period dates the handsome Gothic choir), while the nave was completed in 1528. It was originally an abbey church, and was raised to the dignity of a cathedral in 1802 (comp. p. 229). The tower (1812) contains a set of chimes.

The INTERIOR is 276 ft. long, 111 ft. broad, and 80 ft. high. The nave and aisles are separated by round pillars. The NAVE is crowned by a handsome triforium-gallery; the vaulting is embellished with Renaissance arabesques, executed in 1579, and restored in 1860. The *Pulpit, carved in wood by *W. Geefs* of Brussels (1844), is worthy of special notice. Five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert, serve to support the pulpit. The Fallen Angel at the back is by *Jos. Geefs*, a brother of the principal master. — RIGHT (S.) AISLE: 2nd Chapel, Modern reliquary of St. Lambert, Bishop of Maastricht (d. 709). — SOUTH TRANSEPT: Stained-glass window, with the Coronation of the Virgin (1530). — The CHOIR, which is separated from the nave by an elaborate copper railing, contains stained glass, the five windows in the apse dating from 1557-87, the modern windows by *Capronnier*. The choir-stalls were executed in 1864, from designs by *Durlet* of Antwerp; they represent, on the right, the Resurrection of Believers, and, on the left, the Translation of the relics of St. Lambert. The high-altar dates from 1881. In the chapel to the right of the choir is a painting by *Erasmus Quellin*, representing SS. Gregory, Jerome, Ambrose, and Augustine, four Fathers of the Church. In the chapel to the left is Christ in the Sepulchre, executed in marble by *Delcour* (1696). The enamelled copper altar of St. Theodort was designed by *Wilmotte* (d. 1893). — LEFT (N.) AISLE: Stained glass by *Capronnier*; 3rd Chapel, Marble statue of the Virgin, by *Rob. Arnold*, a Carthusian monk of the 18th century.

The TREASURY (adm. 2 fr.) contains, among other objects, a group of St. George and Charles the Bold, in gold enamel, presented by Charles the Bold in expiation of his destruction of the town in 1468 (p. 225), and the bust of St. Lambert, tutelar of Liège, a reliquary in silver gilt, by *Henri Zutman* of Liège (1506-12), containing the head of the saint.

At the entrance of the Rue Vinâve-d'Ile, opposite the W. portal of the church, is a fountain adorned with lions and a statue of the Virgin, by *Delcour*. — We now proceed to the N.W. by the Rue Vinâve-d'Isle and the Rue des Dominicains, and then turn to the right into the Rue de l'Harmonie. This leads to the PLACE DU THÉÂTRE (Pl. B, 3), which forms, along with the Place Verte and the Place St. Lambert (p. 229), the business centre of the town.

The **Théâtre Royal**, on the S.W. side of the square, was built in 1818-22 after the model of the Odéon at Paris, and was restored internally in 1861. The façade is adorned with eight columns of red Belgian marble, from the old Dominican church. — In front of the theatre is a bronze *Statue of Grétry*, the composer (1741-1813), designed by *W. Geefs*. The master was a native of Liège.

To the W. of the Place du Théâtre, at the end of the Rue Hamal, is the CHURCH OF ST. JEAN (Pl. B, 3), erected in 982 by Bishop Notger, on the model of the cathedral of Aix-la-Chapelle, but entirely rebuilt in 1754-57. The octagonal ground-plan of the original edifice has, however, been adhered to, a long choir having been added on the East. The Romanesque tower belongs to the the 12th, the cloisters perhaps to the 14th century.

To the N.W. of the Place du Théâtre, at the end of the Rue Haute Sauvenière, is the **Church of Ste. Croix** (Pl. B, 3), founded by Bishop Notger in 979, but afterwards repeatedly altered. The Romanesque W. choir, built about 1175, with its octagonal tower and gallery of dwarf columns, recalls the architecture of the lower Rhine (p. xl); the E. choir and the nave are in the Gothic style of the 14th century.

In the INTERIOR, the nave and aisles, of equal height, and borne by slender round columns, are remarkable for their light and graceful effect. The pillars are of blue limestone, the walls and vaulting of yellowish limestone. In the side-chapels next the E. choir are fourteen medallion-reliefs of the Stations of the Cross (15th cent.), sadly marred by recent painting and gilding. The stained glass in the E. choir was executed in 1854 by *Kellner* of Munich and *Capronnier* of Brussels. In the W. choir are statues of SS. Helena and Constantine, by *Delcour*. The sacristy contains a remarkable bronze key of the 8th century (?).

Following the Rue Mont-St-Martin to the left, we reach the conspicuous and loftily-situated **Church of St. Martin** (*Basilique St. Martin*; Pl. A, 3; recently successfully restored), founded by Bishop Heraclius in 962, burned down in 1312 (see below), and rebuilt in the Gothic style in 1542, almost simultaneously with the Church of St. Jacques (p. 226). Unlike that edifice, however, its proportions are severe and simple, but imposing.

The INTERIOR (closed after 10 a.m.; apply to the verger, Rue Mont-St-Martin 76, adjoining the church; fee), consisting of nave and aisles, is 270 ft. long and 70 ft. wide; as in Ste. Croix, the pillars are of blue stone, the walls and vaulting of yellow limestone. The stained glass of the transept is of the 16th cent., that of the S. aisle is modern; most of the windows were destroyed in 1892 by anarchists by means of dynamite. — The first lateral chapel on the right is adorned with twelve marble medallions by *Delcour*, in memory of the origin of the festival of Corpus Christi (*Fête Dieu*), which was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, abbess of the neighbouring convent of *Cornillon*, and eighteen years later was ordained to be observed throughout Christendom by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. — The fire of 1312 (see above) took place during a fierce conflict between the burghers and the nobles, and two hundred of the adherents of the latter perished in the flames.

The tower commands an admirable prospect (comp. p. 232).

The handsome *Académie des Beaux-Arts*, opened in 1895, in the Rue des Anglais (Pl. B, 2), contains a collection of plaster-casts, etc. (adm. by special permission only).

From the S. side of the Place du Théâtre (p. 227) two busy streets, the RUE DE LA RÉGENCE and the RUE DE L'UNIVERSITÉ (Pl. B, C, 3, 4), lead to the University and the bank of the Meuse. A little to the left of the first of these streets stands the **Church of St. Denis** (Pl. C, 3), founded in 987 by Bishop Notger, though the present edifice dates almost entirely from the 15th cent., with additions of the 18th century. The left transept contains a winged altar, painted in 1888 by Wollaert in the Gothic fashion. An arcade in the transept gives access to a small chapel containing a beautiful winged altar in carved oak, which was executed about the end of the 15th cent. and divided into 15 compartments, representing (lower row) scenes from

the life of St. Denis, and (above) scenes from the Passion. The statues of the Virgin and St. Denis at the sides of the high-altar are by *Delcour*. The modern stained glass in the choir is by *Capronnier*.

In the Place Cockerill (Pl. C, 3), at the end of the Rue de la Régence, is the new *Post Office*. Opposite rises the —

University (Pl. C, 3, 4), erected in 1889-93 in the Renaissance style, with a plain sandstone façade. The buildings at the back belong partly to an old Jesuit college and were partly built in 1889-93. They comprise lecture-rooms, academic collections, a library (about 300,000 vols. and 1300 MSS.; busts of distinguished professors in the large hall), a laboratory, and a natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the caverns of the environs, especially at Chokier (p. 242) and Engis (p. 242). The *Anatomical* and *Physiological Institutes*, in the Rue de Pitteurs, the *Chemical Laboratory*, in the Rue de l'Université, the *Zoological Institute*, Quai des Pêcheurs (right bank of the Meuse), etc., have all been erected more or less recently. The University, founded in 1817, was recognized as a Belgian state university in 1834 (comp. p. 219). — The *Ecole des Mines et des Arts et Manufactures* and an *Ecole Electro-Technique* (known as the 'Institut Montefiore', after its founder) are connected with the University. There are more than 60 professors in all, and 1500 students, one-third of whom attend the mining and polytechnic schools.

The Place in front of the University is embellished with a bronze *Statue of André Dumont*, the eminent geologist, a professor in the University here in 1835-57, by Eug. Simonis.

A little above the University, the Meuse is crossed by the *Pont de la Boverie* (Pl. C, 4; 1843), a bridge of four handsome arches, which leads to the Quartier and Station de Longdoz. The electric tramway No. 4 (p. 223) crosses this bridge.

On the N.E. the Place du Théâtre (p. 227) is adjoined by the busy Place Verte (Pl. B, 3) and Place St. Lambert (Pl. B, C, 3), with the principal cafés of the town. Here once stood the Cathedral of St. Lambert, ruined by the French sansculottes and their brethren of Liège in 1794, and completely removed in 1808. Here also stood the episcopal palace, which is now used as the —

***Palais de Justice** (Pl. B, C, 2), erected in 1508-40 by Cardinal Eberhard de la Marck, a kinsman of the 'Wild Boar of Ardennes' (see p. 236). The façade towards the Place St. Lambert was re-erected in 1737 after its destruction by fire, and the whole was restored in 1848-56, when the W. wing, accommodating the *Gouvernement Provincial*, was erected; the outside is embellished with sculptures. The building contains two highly picturesque courts, surrounded by vaulted arcades, exhibiting a curious blending of the late-Gothic and Renaissance styles. The cleverly-executed capitals,

which consist of grotesque masks, fantastic foliage, figures, etc., are by *François Borset* of Liège. The first court, which serves as a public thoroughfare, has been in part freely restored. The second court (entrance from the N.E. corner of the first, by a small flight of steps), which has arcades on two sides only, has been laid out as a garden and contains several architectural fragments. The buildings enclosing the second court contain, besides the court-rooms, the *Archives* (adm. 9-3) and an *Archaeological Museum.*

The GOUVERNEMENT PROVINCIAL contains a series of handsome rooms fitted up as a royal residence, which are, however, not always accessible (adm. by the door on the W. side, beside the sentry; portier in the hall, to the left). — The *Salle du Conseil Provincial* is embellished with frescoes by Van Marcke; the *Salle de la Députation* is hung with old Brussels tapestry by D. Leyniers, the adjoining rooms with tapestry from Oudenaarde.

The **Musée Archéologique** is open on Sun., 11-1, free; at other times it is opened for a fee of ½ fr. by the concierge, who lives in the back corner of the first court. It occupies the second floor of the S. wing of the second court. The ROMAN ROOM contains antiquities found chiefly in the province of Liège: in the middle are glass-cases containing a **Ewer and Basin*, a fragment of a bronze *Ticket* granting honourable discharge to a legionary (of the time of Trajan; 98 A.D.), the *Stamp* of a Roman physician, and other objects in bronze; Sigillata and other Roman vessels in terracotta. To the left are the remains of the so-called **Fontaine d'Angleur* (p. 233), with bronze figures of a lion, ram, scorpion, and fish, heads of Satyrs and Medusa, etc. (reconstruction by the back-wall). — The GALERIE D'OTREPPE is devoted to furniture, pottery, glass, and other objects of the Middle Ages and the Renaissance; Flemish tapestry (Diana; 18th cent.). Among the sculptures is a fine coloured relief of the Madonna (11th cent.). — Another long GALLERY contains plaster-casts, and architectural and sculptural fragments.

The ground in front of the W. façade of the Gouvernement Provincial (see above) ascends rapidly, and the slope *(Place Notger)* is embellished with pleasure-grounds and a fountain. At the corner to the left is the *Théâtre du Gymnase*. Opposite the N.W. angle of the Gouvernement is the *Station du Palais* (p. 222), at the end of the tunnels by which the junction-line passes under the lofty W. quarters of the city. — The Rue Ste. Croix leads hence to the W. to the church of that name (p. 228).

The Place St. Lambert is adjoined on the N.E. by the GRAND MARCHÉ (Pl. C, 3), in which rises the **Hôtel de Ville**, built in 1714, and containing several pictures and tapestries. Adjacent is the domed church of *St. Andrew*, now used as the *Exchange*. The square also contains three baroque fountains. The *Fontaine du Perron* in the centre was erected in 1696 from *Delcour's* designs. The two others bear the arms of the burgomasters of Liège, and those of the Bavarian Palatinate (1719).

The adjacent church of ST. ANTOINE (Pl. C, 2), built in the *13th cent.*, was rebuilt in the 16-17th cent., and lately restored *by Systermans*. The choir is embellished with four wood-carvings *(16th cent.)* of scenes from the life of St. Bruno, and frescoes by *Carpay* of subjects from the history of St. Anthony (1880-88). — Opposite is a *Fountain* with a statue of John the Baptist by Delcour.

The **Municipal Museum** (Pl. C, 2), a collection of about 200 paintings, is contained in the old Cloth Hall (1788), Rue Féronstrée 65 (passed by tramway No. 1, p. 223). It is open free daily, 10-4; catalogue 10 c.

Vestibule. Entrance-wall: 56, 57. *L. Defrance*, Visits to a tobacco-factory and a cooperage. — Room I. To the left, 163. *Lambert Lombard*, Last Supper; *50. *Ch. F. Daubigny*, View of Villerville; 269. *Flor. Willems*, Reading aloud; 95. *N. Diaz*, Landscape; 52. *Daubigny*, Valley of the Oise; 258. *A. Wiertz* (p. 122), Contest for the body of Patroclus (replica of the Brussels picture; signed Rome, 1833). To the right, 261. *F. Ziem*, Interior; 45. *C. Corot*, Landscape (Artois); 145. *J. D. Ingres*, Bonaparte as First Consul (1803; dated 'anno 12'); 65. *J. H. L. de Haas*, Pasture; 105. *P. J. Gabriel*, Landscape (Guelders). — Room II. To the left, 71. *P. Delaroche*, Mary weeping at the foot of the Cross; 238. *C. Verlat*, The first child; 201. *J. Rosseels*, Landscape; 25. *H. Bource*, A sad home-coming (1867); 70. *A. D. Knyff*, 'La barrière noire'; 200. *W. Roelofs*, Autumnal woods; 247. *B. Vieillevoye*, Murder of Burgomaster Laruelle of Liège by the Spaniards (1634); *235. *I. Verheyden*, Landscape; 33. *E. Carpentier*, Washing turnips; above, 253. *E. Wauters*, Mary of Burgundy begging the citizens of Ghent to pardon her counsellors (p. 57); 12. *L. Bokelmann*, Cobbler; *336. *A. Verwée*, Cattle (1888); 154. *G. de Laireuse*, Orpheus in Hades.

Farther on, on the same side, is the **Church of St. Barthélemy** (Pl. D, 2), a basilica of the 11-12th cent., but completely modernised in the 18th cent., with two Romanesque towers (chimes). The baptistery, to the left of the choir, contains an interesting *Font in bronze, cast in 1112 by Lambert Patras of Dinant for the Abbey of Orval (p. 213). It rests on ten oxen, and is embellished with five good reliefs, representing John the Baptist preaching, the Baptism of Zacchæus, the Baptism of Christ in Jordan, Peter baptising Cornelius the centurion, and John the Evangelist baptising Crato the philosopher. It formerly stood in the cathedral of St. Lambert, p. 229. — Adjacent is the *Mont de Piété* (Pl. D, 2; 'Maison de Curtius'), Quai de Maastricht 10, an interesting limestone and brick building of 1560, with a lofty roof and tower and curious sculptures. Some of the sculptured chimney-pieces in the interior are interesting. — The old prefecture in the same street (No. 8) is occupied by a Musée d'Armes, in which fire-arms are especially well represented. Admission gratis daily, except Tues., 10-12 and 2-6 (2-4 in winter), on Sun. and holidays 10-2 only.

Following the Quai de la Batte and the Quai de la Goffe upstream, we reach the **Pont des Arches** (Pl. C, 3), which spans the Meuse in five flat arches, and is adorned with allegorical statues by *P. Drion* and *Sopers*. It was constructed in 1860-63, on the site of an older bridge mentioned as early as the 6th cent., and afterwards repeatedly destroyed and renewed. Communication between the two quarters of the city was formerly commanded by a tower on the bridge. The bridge affords a good survey of the city, extending along both banks of the river. The wide Rue Léopold leads hence back to the Place St. Lambert (p. 229).

The **Zoological Garden,** or *Jardin d'Acclimatation* (Pl. C, 6; admission 1 fr.), near the S. end of the Meuse island, contains only a small collection of animals, but the grounds are prettily laid out and afford a fine view of part of the upper town. Concerts, see p. 224) Adjoining the gardens to the S. is the *Parc de la Boverie*, with a cycle-track.

The **Botanic Garden** (Pl. A, 5) is open the whole day; the hot-houses of the Institut de Botanique, founded in 1883 (fine palms), are shown on application to the head-gardener.

The finest *VIEW of Liège is afforded by the **Citadel** (Pl. C, 1), 520 ft. above the sea-level, erected by the Prince-Bishop Maximilian Henry of Bavaria after the siege of 1649 (p. 225), on the site of earlier fortifications. Carriages (tariff, see p. 223) approach it by the Rue de l'Académie and the Rue Montagne Ste. Walburge (Pl. B, 2, 1). Walkers reach it in 20-25 min. either from the Palais de Justice (p. 229) by ascending the steep Rue Pierreuse (Pl. B, 2), or from the Rue Hors-Château by the Montagne de Bueren, a flight of 385 steps beside the Protestant Church (Pl. C, 2). Admission is usually granted without difficulty on application to the sergeant on duty, who deputes a soldier as guide (fee optional). The view embraces the extensive city, and the populous and industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Maastricht, beyond which stretch the broad plains of Limburg.

The **Chartreuse** (Pl. E, 5, 6), an abandoned fortress on a height on the opposite bank of the Meuse, also commands a charming though different prospect (finest in the morning). The best point is the garden of the *Hospice de la Chartreuse (Asile des Petites Soeurs des Pauvres)* for old men, about halfway up the hill; entrance from the road 'Montagne de la Chartreuse' (ring; 1/2 fr. on leaving). — Still higher lies *Robermont*, where the Prince of Coburg was defeated by Marshal Jourdan, 19th Sept., 1794, in the last battle fought by the Austrians on Belgian ground.

The *Avenue de l'Observatoire* (Pl. A, 6, 7), beyond the Station des Guillemins, affords a pleasant walk, with fine views; on the hill, 8 min. above it, is the **Parc de Cointe,** with the favourite *Hôtel-Restaurant des Thermes Liégeois* (p. 223) and the *Observatory* of the university. — Electric tramway (No. 3), see p. 223.

Seraing.

STEAMBOAT (3/4-1 hr.) every 1/2 hr. in summer, from 7 a.m. till 6 p.m. (fares 30 and 25 c.; see p. 224).

STEAM TRAMWAY (40 min.), every 12 min. from 7.30 a.m. to 8 p.m., and every hour thereafter till midnight, starting from the Place Cockerill and running along the left bank of the Meuse to Jemeppe, where the

terminus is close to the (5½ M.) Seraing bridge. Halting-places every 330 yds.; fares 50 or 40 c.

RAILWAY in 15-20 min., either on the right bank of the Meuse from the *Station de Longdoz* to *Seraing*, or on the left bank from the *Station des Guillemins* to *Jemeppe* (distance in each case 5 M.). Comp. p. 242.

The *Excursion to Seraing affords a most interesting insight into the extraordinary industry of the Walloon country, and the steamboat trip is picturesque. After passing under the handsome railway-bridge of Val Bénoît (p. 246), we notice on both banks numerous iron-foundries and steel-factories of all kinds. — L. *Ougrée* (rail. stat., right bank). R. *Selessin*, with blast-furnaces and coal-pits, and *Tilleur*. The steamboat stops at the suspension-bridge which connects *Seraing* and *Jemeppe* (10,000 inhab.). The railway-stations are each about ¾ M. from the bridge.

Seraing (250 ft.; *Hôtel Bruyère*, near the quay, R. 2-4, D. 2-3 fr.; *Hôt. des Etrangers*), a town with 38,200 inhab., situated on the right bank of the Meuse, has acquired a European reputation on account of its vast iron-works and manufactories. They were founded in 1816 by *John Cockerill* (1790-1840), an Englishman, to whom the works belonged jointly with William I., King of the Netherlands, down to 1830, when he purchased the king's share and thus became sole proprietor. His bronze statue, by A. Cattier, was erected in 1871 on the quay in front of the Hôtel de Ville. The works are now owned by a company (John Cockerill & Co.). Visitors, on previous written application, are admitted at 10 a.m. and 2 p.m.

A building on the Meuse, which was formerly a summer-palace of the prince-bishops (18th cent.), immediately below the suspension-bridge, now forms the entrance to the establishment. It contains the residence of the director and the archives and library of the works. The establishment covers an area of 270 acres, 37 of which are occupied by workshops and offices. The society employs about 10,000 hands, of whom 1000 are in the works of Herstal (p. 225), and upwards of 350 steam-engines are in constant operation. The first locomotive engine on the Continent was built at Seraing (1835). The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, ironstone-mines, puddling furnaces, cast-steel works, and engine-factories.

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; and farther distant, the glass-works of *Val St. Lambert*, established in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe (steam-tramway to Clavier, see p. 244).

27. From Liège to Jemelle (*Luxembourg*) viâ Rivage.

44 M. Railway (Lignes de l'Ourthe) in 2-2½ hrs. (fares 4 fr. 60, 2 fr. 70 c.). *The trains start from the Station des Guillemins.*

Liège, see p. 222. — The train follows the Pepinster line (p. 246) as far as (2½ M.) *Angleur*, where it turns to the S. into the beautiful

valley of the *Ourthe*, which intersects the Belgian Ardennes in numerous windings from N. to S. This valley is attractive for walking-tours. On the slope to the left, at the entrance to the narrower part of the valley, which is called the '*Streupas*' (pas étroit), stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonstère*. On the opposite (right) bank is the château of *Ancre*.

6 M. **Tilff** (*Hôtels des Etrangers, de l'Amirauté, du Casino*), a large village prettily situated on the right bank of the stream, and reached from the railway by an iron bridge, is much resorted to in summer by the citizens of Liège. Modern Gothic church. About 3/4 M. below it is the *Villa Sainval* (p. 246). About 1/2 M. above Tilff, high above the road, is the entrance to a not very easily accessible limestone cavern (the keeper of the adjoining cabaret acts as guide, fee about 2 fr.; the expedition is not recommended to ladies). On the height above it is the château of *Brialmont*.

The train then passes the château of *Monceau*, crosses the river, traverses some rock-cuttings and a tunnel, and reaches (10 M.) **Esneux** (290 ft.; **Hôt. de Liège; Hôt. Bellevue*, D. 2, pens. 5 fr.; *Kursaal; Hôt. du Pont; Hôt. Cobus*, above, near the church, D. 2 1/2, pens. 5 fr., well spoken of), strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend upwards of 3 M. in length. The lower part of the village is connected with the upper by a long flight of stone steps, while the carriage-road describes a long circuit. Fine views from the top, particularly from the *Beaumont*. Near the school is a natural arch of rock. This is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near (12 M.) *Poulseur* (steam-tramway to *Sprimont*, 5 M.) the train crosses the river, the banks of which are disfigured with extensive limestone and slate quarries. Above the village rise the ivy-clad ruins of Poulseur, and opposite formerly stood the castle of *Montfort*, once one of the seats of the 'Quatre Fils Aymon' (p. 236). The valley contracts. The train crosses the Ourthe and reaches (14 M.) *Rivage* (Hôtel de la Station), where the Amblève Railway diverges to the left (see p. 236).

The Ourthe railway beyond Rivage crosses the Amblève and reaches (15 M.) **Comblain-au-Pont** (360 ft.; **Hôt. des Familles*, with garden, R. 1 3/4, B. 1, D. 2 1/2, pens. 6 1/2 fr.; *Hôt. des Chasseurs*, both at the station; *Berck-Gadisseur*, in the village), a village prettily situated on the left bank of the river, 3/4 M. from the station, which lies at the foot of a precipitous cliff. On a rocky eminence rises the ivy-clad tower of a ruined church. Steam-tramway to (16 1/2 M.) *Clavier* (p. 244).

The train now passes through a tunnel to (17 1/2 M.) Comblain

la-Tour (Hôtel de l'Ourthe), situated at the mouth of the Comblain brook, with rocky environs. The valley soon expands and becomes more attractive.

20½ M. **Hamoir** (395ft.; *Hôt. des Chemins de Fer*, at the station, R. 2, B. ¾, D. 2, pens. 5 fr.), a considerable village on the left bank. On the right bank, farther up, lies the château of *Hamoir-Lassus*, with a large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly-wooded slopes, and frowning cliffs.

*Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, we enquire for the shorter path across the hill, and cross the railway-bridge of *Sy* (Simon's Inn), a small group of houses in a narrow gorge. A path through the meadows here ascends the left bank, passing near the mouth of the tunnel and suddenly affording a view of a narrow and sombre rocky valley. At the end of the tunnel we cross again (ferry) to the farm of *Pulogne* on the right bank, and ascend with a boy as guide to the modern château, occupying the site of the castle of *Logne*, which, like the Château d'Amblève, was one of the chief seats of the redoubtable Count de la Marck (p. 236). On the top is a grotto, the *Cave Notre-Dame*. Near the castle runs the Aywaille (p. 237) and Bomal road, by which the latter village may now be reached past the **Roche de Hierneu*.

Beyond Hamoir the train crosses the river several times, and penetrates a lofty cliff by means of a tunnel. The large village of (25 M.) **Bomal** (450 ft.; *Hôtel de la Station*), at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome-looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (Courtoy-Liboutte), with curious geological strata, and returning by *Heyd*, *Wéris* (ancient Romanesque church; Celtic dolmen), and *Barvaux*. — To *Aywaille* in the valley of the Amblève, viâ *My* and *Harzé*, see p. 237.

The train again crosses the Ourthe, follows the right bank to the substantially built village of (27 M.) **Barvaux** (480 ft.; *Hôtel de l'Aigle Noir*, R. 2¼, B. 1, D. 2¼, pens. 5 fr.; *Hôtel des Ardennes*), and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of Durbuy (**Hôtel de Liège*, R. 1½, B. ¾, D. 2, pens. 5 fr.; *Hôtel de la Montagne*), with 450 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined tower of an ancient fortification, and the modernised château of the Duc d'Ursel.

Beyond (32 M.) **Melreux** (*Hôtel des Etrangers*, well spoken of) the line crosses the Ourthe for the last time and then leaves its neighbourhood.

From Melreux to Laroche, 12½ M., narrow-gauge railway in 1¼ hr. (fares 1 fr. 60, 1 fr. 20 c.). 1¾ M. *Hotton* (Hôtel de l'Ourthe); 4½ M. *Rendeux*. On an isolated wooded hill opposite stands the pilgrimage-chapel of *St. Thibaut*, beside which a hermit still dwells. — 12½ M. **La Roche** (Hôtel *de Luxembourg*, R. from 2, B. 1, D. 2½, pens. 5 fr.; Hôtel des Ardennes, R. 1½, B. ¾, D. 2, pens. 4½ fr.; *Hôtel du Nord*, R. 1¾, B. 1, D. 2, S. 1½, pens. 5 fr.; *Café de la Place*), a small town, picturesquely situated at the junction of several valleys, and commanded by the frowning ruins of a castle, is a summer-resort, with a *Casino* frequented by the English. The

winding and varied valley of the Ourthe in the vicinity of La Roche presents several points of attraction, *e.g.* the rocks of *Le Hérou* and the junction of the two Ourthes.

38½ M. **Marche** (710 ft.; **Hôt. de la Cloche*, R. 1½, B. 1, D. 2, pens. 5 fr.; *Hôt. de la Gare*), the chief town (2900 inhab.) of the *Famenne*, a productive agricultural district. Marche was formerly a fortress. Lafayette was taken prisoner by the Austrians here in 1792. The village of *Waha*, 1½ M. to the S., contains a small Romanesque church consecrated in 1051.

40½ M. *Marloie.* — 44 M. **Jemelle**, where the line unites with the Brussels and Luxembourg railway (p. 211).

28. From Liège to Trois-Vierges *(Luxembourg)* viâ Rivage and Trois-Ponts.

55 M. Railway *(Ligne de l'Amblève)* in 3-3¼ hrs. (fares 5 fr. 70, 3 fr. 35 c.). The trains start from the *Station des Guillemins.*

From Liège to (14 M.) *Rivage*, see R. 27. The Amblève Railway, which connects the Ourthe railway with the line from Spa to Luxembourg, traverses one of the most picturesque valleys of the Belgian hill-country. It at first ascends the right bank of the river, which is here navigable, passing (14½ M.) *Liotte* and skirting the furrowed limestone cliffs of the *Belle Roche.* To the right we obtain a glimpse of the fine rocks of *Halleux.* — Immediately beyond (17½ M.) *Martin-Rive* the train crosses to the left bank. On the right bank, to the left, tower lofty rocks crowned with the insignificant ruins of the château of *Amblève*, which are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Maastricht in 1485. The keys of the castle are kept at the village (fee). The exploits of this adventurer are admirably described by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Marck, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his patron, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège, he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liégeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Austrians, and was conducted to Maastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

19½ M. **Aywaille** (420 ft.; *Hôt. de Liège; Hôt. du Luxembourg; Hôt. d'Allemagne*, unpretending), a small town with 3500 inhabitants.

From Aywaille we may follow the road up the valley of the Amblève to *Dieupart*, with its solitary old church, and then cross the river to (1½ M.) *Sougné*, at the foot of the steep cliff known as *Heid des Gattes* ('goat mountain'), below Remouchamps. — A picturesque walk may be taken from Aywaille viâ the village of *Harzé* (with a 16th cent. castle of the De la Marcks) to *My* and *Bomal* (p. 235) in the valley of the Ourthe.

Farther on we cross the river by a viaduct 45 ft. high and 175 yds. long, commanding a good view of the village of Remouchamps on the left, and of the still occupied château of Mont Jardin on the right, peeping down from its lofty situation amid dense foliage. Farther up is the modern château of M. de Theux.

21 M. **Remouchamps** (423 ft.; *Hôt. des Etrangers*, R. 2¼, B. ¾, D. 2½, pens. 5 fr., well spoken of; *Hôt. de la Grotte*, R. 1½, B. 1, D. 2½, S. 1½, pens. 5 fr.), one of the prettiest spots in the valley of the Amblève, with a *Stalactite Grotto*, which, however, is far inferior to that at Han-sur-Lesse (p. 209).

The entrance adjoins the Hôtel de la Grotte (admission 3 fr., torches included; costume for ladies 1½ fr.; fee to the guide extra). The grotto consists of an upper and a lower part, to which last a flight of steps descends, and it is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'. The largest of these is the *Entonnoir of Adseux*, 3 M. to the N. of the village. The traveller follows the road through the romantic *Sècheval* ('dry valley') as far as the village of *Deigné* (p. 247), whence a boy had better be taken as a guide. — From Deigné viâ *Louveigné* to *Trooz* in the valley of the Vesdre, see p. 247.

A pleasant walk of 2½ hrs. may be taken over the hills (views) to the S.W. of Remouchamps and then in the upper valley of the Amblève to the prettily situated hamlet of *Sedoz* (inn) and through the *Fond de Quarreux* (restaurant) to *Quarreux* (see below).

From Remouchamps to *Spa viâ La Reid*, see p. 253.

Above Remouchamps the river makes a wide bend, which the railway avoids by a tunnel 678 yds. long. The train then crosses to the left bank, passes (22½ M.) *Nonceveux*, recrosses the river, and reaches the *Fond de Quarreux*, a wild rocky caldron, in which the channel of the Amblève is blocked by innumerable boulders. 25 M. *Quarreux*. — 27½ M. *Stoumont* (Hôt. de la Station).

The road from the station ascends the right side of the romantic valley of the Amblève to (3 M.) *Stoumont* (1095 ft.), where it unites with the road from Marteau (Spa). It then gradually descends to *La Gleize* (Hôt. Delvenne), a village on the road from the Geronstère (Spa) to the Waterfall of Coo (p. 252).

The train now keeps to the right bank, commanding a series of fine views of the picturesque ravine of the *Lienne*. Upstream is *Targnon*, on a hill, through which the line passes by means of a tunnel. Several tunnels and bridges are next passed. 31 M. *La Gleize (see above)*.

Before reaching (33 M.) *Roanne-Coo*, we have a view (right) of *the picturesque Cascade of Coo*.

Part of the Amblève is here precipitated through two artificial gaps in the rock, made in the 18th cent., while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. The *Hôtel de la Cascade*, with a terrace and pavilion, is frequently crowded; *Hôtel Baron*, less pretending.

35½ M. **Trois-Ponts** (825 ft.; *Hôtel Crismer*), junction of the line to Pepinster (p. 253), a small village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes.

The line now enters the deep, rocky valley of the *Salm* or *Glain*, passes through a tunnel, and follows the left bank of the stream. 39 M. *Grand-Halleux*; to the left, the reddish cliffs of *Hourt*. 43 M. *Viel-Salm* (inn), at some distance from the village (*Hôtel Bellevue) of that name; large slate-quarries in the environs. — Farther on, to the right, is the ruined castle of *Salm*, the ancestral seat of the princely family of that name. The line now quits the valley of the Salm, passes (47½ M.) *Bovigny*, and beyond (50½ M.) *Gouvy*, Ger. *Geylich* (1540 ft.; Hôt. du Chemin de Fer; Belgian custom-house), crosses the infant *Ourthe* (which rises close to this point) and the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier. Branch-line to Libramont, see p. 212. A diligence runs daily from Gouvy to (10½ M.) *Houffalize* (p. 212).

The train descends through the rocky valley of the *Wolz*, cutting off the windings of the stream by two short tunnels. — 55 M. **Trois-Vierges**, Ger. *Ulflingen*, vulgo *Ulven* (*Hôtel Wieser*, at the railway-station), the frontier-station of Luxembourg (p. 255). The French name is derived from the legendary conversion of the three Fates into the Christian virtues of Faith, Hope, and Charity, personified as the daughters of St. Sophia. The parish-church formerly belonged to a Franciscan convent.

A branch-line runs from Trois-Vierges viâ *Wilwerdingen*, *Lengeler*, and *Burgreuland* (with ruined castle), to *St. Vith*, connecting with the Malmedy and Aix-la-Chapelle and Gerolstein line.

29. From Liège to Maastricht.

19 M. RAILWAY in 1-1¼ hr.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.). — Steamer, see p. 224.

Travellers to Maastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning.

The train passes under the Chartreuse (p. 232), runs near the Meuse for a short distance, and reaches (3 M.) *Jupille*, a small town of very ancient origin, with 3600 inhabitants. It was once a favourite residence of Pepin of Héristal, who died here in 714, and was also often visited by Charlemagne. The train now quits the river, which makes a bend towards the W. — 5 M. Wandre; 6 M. Cheratte.

8 M. *Argenteau* (190 ft.; Hôtel du Tourne-Bride, R. 1½, B. ¾, D. 1½, pens. 4½ fr.) is connected by a tasteful bridge with Her

MAASTRICHT.
Hasselt
Roermond & Aachen
Boschpoort
St. Antonius Eiland
Station
St. Maartens poort
Synagoge
Groote Markt
Brusselsche poort
Spartaansche Kerk
Nieuwe Kerk
W. J. K.
Tongersche poort
St. Pieterspoort
Villa-Park
Jeker
Biesland
Het oude Fort St. Pieter
Kanaal van Zuid-Willemsvaart
MAAS
St. Pieter
Heugem
Hohem
Stavanto
1 : 28.600
Kilometre

malle, a straw-plaiting place on the opposite bank of the river. Above the village rises an abrupt limestone rock, clothed with oak-plantations and crowned with the new château of Count de Mercy-Argenteau. The court of the château is connected by means of a lofty bridge with another precipitous rock, on which are remains of the old castle. The park extends for a considerable distance to the N. (open to the public). Farther down the river are steep cliffs and large quarries.

Picturesquely situated on the *Berwinne*, 2 M. to the E. of Argenteau, are the ruins of the once famous fortress of *Dalhem* (Restaurant Klenen).

10 M. **Visé**, Dutch *Wezet* (**Hôtel de Brabant*; **Grand Hôtel*; *Hôtel de l'Europe*, with garden, pens. 5 fr., these two near the station), with 2800 inhab., is the seat of the Belgian custom-house. The church contains the famous silver *Châsse de St. Hadelein*, with fine reliefs (ca. 1100). Quaint Hôtel de Ville. The *Loretto Chapel*, on the hill, is a pilgrim-resort. The train crosses the frontier and enters the Dutch province of Limburg.

12½ M. **Eysden**, with the Dutch custom-house and an old château, is situated amid fruit-trees and luxuriant pastures. — 15 M. *Gronsveld*. On the opposite bank of the Meuse are seen the tufa rocks of the Petersberg, rising 330 ft. above the river, and crowned by the graceful *Château of Castert*.

19 M. **Maastricht.** — **Hotels.** Hôtel du Lévrier et de l'Aigle Noir (Pl. 1), Bosch-Straat 76, near the market, R. 2½, B. ½, déj. 1, D. 2, pens. 4 fl.; Hôtel-Restaurant Willems (Pl. 3), Stations-Straat, at Wyk, near the station; Derlon (Pl. 4), near St. Peter's Gate and the church of Notre Dame, R. 1½, B. ½, D. 1¼, pens. 3½ fl.; Daenen (Pl. 5), R. & B. 1¾, D. incl. wine 2, pens. 3 fl., these two for gentlemen travelling alone. — **Restaurants.** *Railway Restaurant*, very fair; *Zeguers*, Breede-Straat; *Raths-keller*, *Casque*, both in the Vrythof.

Post & Telegraph Office, to the S. of the Vrythof.

Baths. *Binnenbad*, Bogaarde-Straat; *Buitenbad*, on the Meuse (in summer).

Tramway from the station to the market-place 7½ c. — *Carriage* from the station into the town 50 c.; from Maastricht to the entrance to the galleries 3 fl. — *Steamboats to Liège*, see p. 224. — *Local Railways* to Maaseyck (19¼ M.; 1 fr. 25 c.) and to Glons (13½ M.; see p. 389).

Guides to the Petersberg: *Dorlo*, St. Pieter-Straat 21; another at the entrance. Charge 2 fl., each pers. additional ½ fl., including torches. Cards of admission may also be obtained at the hotels and booksellers'; change is not always to be had at the entrance to the caves.

Maastricht (138 ft.), the capital of the Dutch part of the province of Limburg, a well-built town with 32,700 inhab., lies on the left bank of the Meuse. *Maas-Trecht (Trajectum ad Mosam)* is the *Trajectum Superius* of the Romans (the 'lower ford' was at Utrecht, p. 392), and from 382 to 721 was the seat of a bishopric, transferred hither from Tongres by St. Servatius (d. 384). It belonged to the Frankish kings, several of whom resided here, and was at a later date in the joint possession of the Dukes of Brabant and the Prince Bishops of Liège. In 1579 Maastricht, which had thrown in its lot with the Netherlandish patriots, was besieged for four months by the Spaniards, under the Duke of Parma. The garrison,

which consisted of 1200 soldiers (French, English, and Scottish), 7000 of the townspeople, and 1000 peasants from the environs, finally succumbed on June 29th. The victors plundered the town for three days and put 8000 of the inhabitants to death. In 1632 the town was captured by Prince Fred. Henry of Orange, and in 1673, 1748, and 1794 by the French. Maastricht was successfully maintained by the Dutch against the Belgians in 1830. — The fortifications have now been razed.

The railway-station is on the right bank of the Meuse, near the suburb of *Wyk*, which is connected with the town by means of a bridge of nine arches, erected in 1280-98, and rebuilt in 1683 by the Dominican Fr. Romain, the architect of the Pont Royal at Paris. About 220 yds. farther up, a Roman bridge once crossed the river; traces of the ancient road from Bavay (p. 215) to Cologne were discovered here.

The *Stadhuis*, or *Hôtel de Ville*, with its clock-tower, situated in the great market-place, was erected in 1659-64 by Pieter Post, and contains several pictures of the Dutch School and well-executed tapestry (1704), representing the history of the Israelites in the wilderness.

The *Church of St. Servatius*, or *Hoofdkerk*, in the Vrythof, founded by Bishop Monulphus (560-599), is the oldest church in the Netherlands. The rich W. portion, in the Romanesque style, belongs to the 11th or 12th cent., the remainder was added in the Gothic style during the 13-15th cent., and the interior was altered to correspond about 1500. The crypt, with the tomb of St. Servatius (rediscovered in 1881), dates from the original building. There is another crypt beneath the W. choir. Among the altar-pieces are a Crucifixion and a Descent from the Cross by *Van Dyck* (?).

The Church Treasury (*Schatkamer*), which since 1873 has occupied a chapel of its own, is worthy of inspection (fee, including both crypts, 1 fl.; more than one pers. 50 c. each). The most interesting object which it contains is the late-Romanesque reliquary of St. Servatius (12th cent.), in the form of a church, 5 ft. 9 in. in length, 19 in. in breadth, and 27 in. high. It is executed in gilded and enamelled copper, and embellished with filigree work and precious stones. A key of electrum (a mixture of gold and silver) presented to the saint by Pope Damasus (376), his crozier, stick, portable altar, and vestments are also shown. An enamelled golden cross, with an antique cameo and the body of Christ carved in ivory, dates from the 10th century. Ecclesiastical utensils of the 13-16th cent., etc. Catalogue ½ fr.

The Protestant *Church of St. John (St. Janskerk)*, formerly the baptistery of the cathedral, is in its present form a late-Gothic structure of the 15th century. The handsome tower is 220 ft. in height. — In the adjacent Groote-Straat is the old Dominican Church, a fine Gothic building, now a warehouse and much neglected.

The Church of Notre Dame, or Lieve Vrouwekerke, a late-Romanesque edifice of the close of the 11th cent., has been disfigured by subsequent additions; it is now under restoration. The fine choir with its ambulatory and the richly decorated capitals of the columns deserve notice. The treasury contains a dalmatic of the 7th cent., a

enamelled silver relief (a Byzantine work of the 11th cent.), an Oriental horn (12th cent.), and a reliquary in rock-crystal and copper gilt (13th cent.).

The *Provincial Archives* and the *Town Library* (open 9-12; on Tues., Thurs., & Sat., also 2-3) are preserved in the old *Franciscan Church*, Rue St. Pierre, a few paces to the S. of Notre Dame. — The picturesque *Helpoort*, in this vicinity, is the only one of the old town-gates now left.

The old Hôtel de Ville (15th cent.), Kleine Straat, near the Groote Markt (entrance in the Jooden-Straat), contains the *Museum van Oudheden*, a small collection of antiquities. At No. 16 Tafel-Straat is M. Ubaghs' *Geological & Palaeontological Collection* (open 10-5; at both, adm. 25 c.).

On the S.E. side of the town, near Notre Dame (p. 240), is situated the small *Stads-Park*, with a restaurant and pretty view of the Meuse. Concerts in summer on Tuesdays and Thursdays.

A visit to the old sandstone-quarries which honeycomb the **Petersberg** takes about 3 hrs. on foot.

The path on the E. side of the Liège canal is in shade in the morning and preferable to the road. We leave the town on the S. by the Peter's Gate, near which the guide (p. 239) lives. The new brick church of the village of *St. Pieter* is conspicuous far and wide. After about 35 min. we reach the suppressed Servite monastery of *Slavante*, now the property of a private club (Casino), but open to strangers (refreshments, fine view; steamboat to Maastricht, see p. 224). The entrance to the quarries is close by. The invariable temperature of the interior is about 45° Fahr., so that visitors should beware of entering the caverns in a heated condition.

The PETERSBERG is composed of a yellowish, sandy, and soft stone, or chalky tufa, which has been deposited by the water of the ocean, and contains numerous conchylia, fragments of coral, sharks' teeth, fossil turtles, etc., also bones of gigantic saurians and numerous flints (collections at Liège University and at Maastricht). The stone is easily sawn into blocks and hardens on exposure to the atmosphere. The quarries in the Petersberg were worked since the early middle ages (perhaps even since Roman times) until a few years ago; and in the course of ages a vast labyrinth of galleries has been formed, about 15 M. in length and 9 M. in breadth. These galleries, which vary from 20 to 50 ft. in height, are supported by square pillars averaging 50 ft. in circumference. Thousands of names are scratched on the pillars, the earliest dating from 1037. The so-called *orgues géologiques*, cylindrical openings of 1-7 ft. in diameter, and generally vertical, perforating the formation to a vast depth, and now filled with clay, sand, and rubble, were probably formed by submarine whirlpools and afterwards enlarged by the percolation of rain-water. One of these openings has been cut through the middle by the quarrymen, and the water trickling through has produced a stalactite formation somewhat in the shape of a tree, which the guides erroneously point out as fossil roots and branches. It is dangerous to enter the galleries without a guide. The bodies of foolhardy explorers were formerly not unfrequently found in the more remote recesses, preserved from decay by the properties of the tufa. If any guide remains more than 3 hrs. in the quarries another is sent in search of him. A curious effect is produced by the guide leaving the party temporarily and carrying his torch into the

side-galleries, from which its light shines into the central one from time to time. The soft, friable nature of the stone deadens every sound, so that his footsteps soon seem as if far in the distance.

Admission to a small palæontological '*Museum*' is included in the entrance-fee.

Railway to *Aix-la-Chapelle*, *Hasselt*, and *Antwerp*, see R. 16; to *Venlo*, *Nymwegen*, and *Rotterdam*, see RR. 56, 55.

30. From Liège to Namur.

37½ M. RAILWAY *(Compagnie du Nord-Belge)* in 1 hr. 5 min.-2 hrs. (fares 4 fr. 80, 3 fr. 60, 2 fr. 40 c.; express 5 fr. 70, 4 fr. 30, 2 fr. 85 c.). This line is part of that from Cologne to Paris, viâ Liège, Charleroi, and Maubeuge. The North Express (St. Petersburg to Paris) and most of the other international quick trains start from the *Station des Guillemins* (p. 222) at Liège; other trains start from the *Station de Longdoz*.

This part of the valley of the Meuse is remarkably picturesque and attractive. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely peopled, the land well cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, meadows, and (before Javaz) with vineyards, but many of the prettiest points escape the railway-traveller. The quarries on both banks yield excellent marble.

Liège, see p. 222. — The trains starting from the Station des Guillemins follow the left bank of the Meuse viâ (3½ M.) *Tilleur*, (5 M.) *Jemeppe-sur-Meuse*, and (6 M.) *Flémalle-Grande*. Those starting from the Station de Longdoz follow the line on the right bank, used mainly for goods-traffic, viâ (4½ M.) *Ougrée*, (5½ M.) *Seraing* (p. 233), and (7 M.) *Val-Saint-Lambert*. All these places are picturesquely situated, with numerous manufactories and coal-mines. Val St. Lambert was until the Revolution the seat of one of the wealthiest Cistercian monasteries in the country, now succeeded by one of the most important glass-works in Belgium. The two routes unite at (7½ M.) *Flémalle-Haute*, a considerable village.

Farther on, to the right, on a precipitous rock rising almost immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the 18th century. It is the ancient seat of the Surlet de Chokier family, a member of which was regent of Belgium for five months previous to the election of King Leopold. Then, at some distance from the river, on the right, the castle of *Aigremont*, with its white walls, rising conspicuously on the crest of a lofty hill, belonging to Count d'Oultremont. *It is said to* have been erected by the Quatre Fils Aymon, four *traditionary heroes* of the middle ages. In the 15th cent. it formed *the central point* of the warlike exploits of William de la Marck, the '*Wild Boar of the* Ardennes' (p. 236). — To the left, opposite *(10 M.) Engis*, stands the château of Engihoul. In 1829 numerous

fossil bones were discovered by Dr. Schmerling in the limestone rocks around Engis, from which he deduced the then new theory of the existence of a prehistoric race of human beings. — 12 M. *Hermalle-sous-Huy*, with a handsome château and park, is another picturesque spot, between which and Neuville the scenery is less attractive, and the banks are flatter. Farther on, at (13½ M.) *Flône*, are the large buildings of a former nunnery (16th cent.); and on the hill above them, to the right (1½ M.), is the château of *Jehay*, restored in the original style. The château, which contains a collection of paintings, is in the possession of Baron Van den Steen.

14 M. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a château of the Prince de Ligne, beyond which the scenery again becomes more picturesque, lies nearly opposite (15½ M.) *Ampsin*, where a ruined tower stands on the bank of the river. In the neighbourhood are vineyards and the large *Corphalie Zinc Foundry*. The train continues to skirt the hills on the left bank, of which no view is obtained.

18 M. **Huy**, Flem. *Hoey* (245 ft.; **Aigle Noir*, on the Meuse, R. 3, B. 1, D. 2½, pens. 6, omn. 1 fr.; *Mouton Bleu; Globe*, D. 2, S. 1½, pens. 6 fr.; *Bruxellois; Phare*, plain), a town with 12,100 inhab., the largest in the Condroz (p. 211), is picturesquely situated on the right bank of the Meuse (station on the left bank), at the mouth of the *Hoyoux*. The *Citadel*, constructed in 1822 and strengthened in 1892, rises from the river in terraces. The works are partly hewn in the solid rock. The **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, was begun in 1311, but renewed after a fire in the 16th century. Handsome W. portal with an elaborate rose-window and good sculptures. On the high-altar is a Gothic screen, and the treasury contains some notable articles. In the Grand' Place is a pretty fountain with brazen figures (15th cent.). On the promenade skirting the Meuse is a statue, by W. Geefs, of *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794. The best views of the banks of the river, which are especially beautiful above the town, are obtained from the bridge over the Meuse and from beside the chapel of *St. Léonard*, to the W. of the town. Wine-growing flourishes in the neighbourhood

The abbey of *Neumoustier*, founded by Peter the Hermit (d. 1115), formerly stood in one of the suburbs of Huy, and the great preacher of the Crusades was himself buried there. A statue has been erected to him in the garden of the old abbey. This was one of no fewer than seventeen religious houses which Huy possessed under the régime of the bishops of Liège, although the population of the town was then about 5000 only.

FROM HUY TO WAREMME (p. 215), 16 M., steam-tramway in 1½ hr.; *fares 1 fr. 85, 1 fr. 30 c.*

FROM HUY (or STAVELOT, see p. 244) TO CINEY, 26 M., railway in 1½-1¾ hr. (*fares 2 fr. 70, 1 fr. 60 c.*). The trains start from Stavelot and call at Huy *Sud, on the right bank of the Meuse.* — The pleasing valley of the Hoyoux,

which the line ascends, is also interesting for pedestrians. Of the numerous paper-mills in the lower part of the valley, the chief is that of Godin. — 4½ M. *Barse.* — 7 M. *Modave*, whence a visit may be paid to the (½ hr.) château of **Modave*, most picturesquely situated on a lofty rock, built in the 17th cent., and now the property of M. Braconier of Liège. Admission to the château with permission of the proprietor only. The park is shown by the gardener, who opens the lower gate, from which the station may be regained. A pretty waterfall is to be seen below the adjacent hamlet of *Pont-de-Bonne* (Hôtel Bovy; Hôtel des Touristes), a summer-resort with attractive walks. — 11 M. *Clavier* (steam-tramway to Val-St-Lambert, see pp. 233, 242; to Comblain-au-Pont, p. 234), Then *Les-Avins-en-Condroz, Havelange, Hamois, Emptinne.* — 26 M. *Ciney*, see p. 211.

From Huy (or Statte, see below) to Landen, 22½ M., in 1-2 hr. (fares 2 fr. 20, 1 fr. 30 c.). — At (5 M.) *Moha*, with a ruined castle, the line begins to ascend the picturesque valley of the *Mehaigne*, a tributary of the Meuse. Stations: *Huccorgne; Fumal*, with an old castle; *Fallais* (Hôtel Michaux-Frisone), with a Romanesque church, and a tastefully restored château; *Braives.* The country now becomes flat. The last stations are *Avennes, Hannut, Avernas, Wamont.* Then *Landen*, see p. 215.

19½ M. *Statte* (Hôtel Continental; Hôtel des Voyageurs), a suburb of Huy, picturesquely situated on the left bank of the Meuse, and junction of the line from Landen to Ciney, which here crosses the river (see above, and comp. Map). — Tunnel.

20½ M. *Bas-Oha*, recently restored in a castellated style, with a long enclosing wall. On the height opposite are the scanty ruins of the castle of *Beaufort*, destroyed in 1554, which is once more in the possession of the Duke of Beaufort-Spontin.

In the valley of *Sollières*, about 1¼ M. from the ruin, is the *Trou Manteau*, which has been very imperfectly explored, entered by a double opening (apply to the discoverer Victor Martin, watchmaker in Huy). — Below Beaufort is *Ben-Ahin*, with a château of Prince Looz-Corswarem. An attractive walk leads hence by the highroad to (3-3½ M.) Huy (p. 213); another from the ruined castle of Beaufort to Huy, through the valley of Sollières.

22½ M. *Javaz*, opposite which is *Gives* (see below). — 25 M. *Andenne-Seilles.* On the left bank, where the railway-station is situated, lies the straggling village of *Seilles*, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. Opposite Seilles, and connected with it by means of an iron bridge, lies **Andenne** (260 ft.; *Hôt. de Thier, Hôt. du Commerce*, both near the station; *Hôt. des Etrangers*), with 7100 inhab., a busy town, with paper, fayence, and other manufactories. Down to 1785 a religious establishment of 32 sisters of noble family, not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded by St. Begga, a daughter of Pepin of Landen, and the order was probably identical with that of the Béguines. The establishment was transferred to Namur by Emp. Joseph II. The church contains the Renaissance reliquary of St. Begga, and a famous wonder-working marble tablet of the saint. Fine view from Mount Calvary.

Steam Tramways run from Andenne to the W. viâ Sclayn to (7 M.) *Samson* (p. 245); to the N.E. viâ (4 M.) Gives to (8 M.) Huy (p. 213); to the N.W. to (12½ M.) *Eghezée* (p. 214); and to the S. to (10 M.) Sorée (880 ft.)

Tunnel. — 29 M. *Sclaigneaux* is noted for the curiously jagged character of the red oolithic cliffs. A handsome bridge (opened in 1890) crosses the Meuse to *Sclayn* (Hôtel des Etrangers; Hôt.-Café de la Renaissance), a beautifully situated village frequented as a summer-resort, with a quaint old Romanesque church. At (30 M.) *Namèche*, another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank, in the valley of the *Grand-Pré* and almost hidden from the railway, lies **Samson** (*Hôtel Suisse*, R. 1¼, B. ½, D. 1¾, S. 1¼, pens. 4½ fr.), a village at the foot of a picturesque cliff of white limestone. Above Samson are a modern château and the ruins of a castle believed to date from the 12th cent. and destroyed in 1691. — Steam-tramway to *Andenne*, see p. 244.

A pleasant walk leads from Samson to the S., viâ *Goyet* (with prehistoric caves; footpath viâ *Haltinne* to Andenne, see p. 244) and the beautifully situated château of *Faulx*, to (4½ M.) the scanty ruins of the famous *Abbey of Grand-Pré*, destroyed during the French Revolution. — In the lateral valley above Faulx lies the well-preserved château of *Arville*.

On the left rises the château of *Moinil*; then that of *Brumagne*, the property of Baron de Woelmont.

32 M. *Marche-les-Dames* (Hôtel Bellevue, pens. 5 fr.), adjoining which are the iron-works of *Enouf*. The modern château of the Prince d'Arenberg, with its gardens, amidst the trees on the rocky slope, is named after an abbey founded (in a side-valley) in 1101 by 139 noble ladies, the widows of crusaders who had accompanied Godfrey de Bouillon to the Holy Land. A pleasant walk on the left bank, affording fine views of the river and the rocks of Samson, leads hence to Sclaigneaux (see above).

On the left rise the huge cliffs of *Lives*. We next pass a number of lofty conical cliffs; then, on the right (34½ M.), appear the massive rocks of the *Grands Malades*, so-called from a hospital for lepers, situated here in the middle ages.

37½ M. **Namur**, see p. 200.

31. From Liège to Aix-la-Chapelle.

35 M. Railway to Verviers (15½ M.) in 35-40 min. (fares 2 fr. 20, 1 fr. 70, 1 fr. 10 c.); from Verviers to Aix-la-Chapelle (19½ M.) in 40-65 min. (fares 3 fr. 30, 2 fr. 50, 1 fr. 80 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 4 ℳ 60, 3 ℳ 40 pf.; from Cologne to Liège 10 ℳ 90, 8 ℳ 20, 5 ℳ 70 pf.; from Cologne to Brussels 18 ℳ 40, 13 ℳ 80, 9 ℳ 50 pf. (The German mark, worth 1s. Engl., is divided into 100 pfennigs.) Between Verviers and Aix-la-Chapelle (and Cologne) several of the express trains have first-class carriages only. — Luggage is examined at Herbesthal, the Prussian frontier-station; in the reverse direction at Verviers.

The *country traversed* by the line between Liège and the Prussian *frontier is remarkable* for its picturesque scenery, busy manufactories, *and pretty country-houses*, while the engineering skill displayed in the *construction of the line* is another object of interest. The picturesque *stream which the line* crosses so frequently is the Vesdre (Ger. Weser). *The rock penetrated* by most of the tunnels is a bluish limestone, fr

quently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

Besides the line described below, there is another between Verviers and Aix-la-Chapelle viâ Bleyberg (20½ M., in 1-1¼ hr.; fares 2 fr. 60, 2 fr. 15, 1 fr. 50 c.; or 2 ℳ 10,1 ℳ 70, 1 ℳ 20 pf.). It diverges at (8 M.) *Welkenraedt*, beyond *Dolhain* (p. 248), from the Rhenish line. 11 M. *Henri-Chapelle*. Near (12½ M.) *Montzen-Moresnet* (560 ft.) are several châteaux and the ruin of *Schimper*, picturesquely situated on a cliff above the Göhl. About 1¾ M. to the E. is the *Altenberg* or *Vieille Montagne* (Restaurant Bergerhoff; Casino), the central point of the territory (about 1½ sq. M. in area) possessed in common by Prussia and Belgium since 1815, with nearly exhausted zinc-mines. Near Altenberg in the valley of the Göhl rises the *Eineburg*, or *Emmaburg*, once a country-residence of Charlemagne, where his secretary Eginhard is said to have become enamoured of the emperor's daughter Emma, whom he afterwards married. — 13½ M. *Bleyberg* (525 ft.; Belgian custom-house), with lead and zinc-mines. Branch-line to Battice, see p. 247. — 20½ M. *Aix-la-Chapelle* (Templerbend Station), see *Baedeker's Rhine*. Through-trains of the Bergisch-Märkisch Railway from Brussels to Düsseldorf go by this line (express from *Calais* to *Berlin* in 20¾ hrs.).

Liège, see p. 222. The train starts from the *Station des Guillemins* at Liège, crosses the handsome *Pont du Val-Bénoît* (view of Liège to the left) and the Meuse railway (p. 224), skirts the mountain-spur of *Kinkempois*, with its château, and beyond (1½ M.) *Angleur* (junction of the *Ligne de l'Ourthe*, for which see p. 233) passes the extensive zinc-foundry of the *Vieille Montagne Co.* (see above) and crosses the *Ourthe* near its confluence with the *Vesdre*.

2 M. **Chênée** (243 ft.; 8500 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with copper-foundries and glass-works. — Branch-line to *Herve*, *Battice*, and *Aubel* (p. 246); another to the (2½ M.) Station de Longdoz at Liège (p. 222).

4 M. **Chaudfontaine** (265 ft.; **Grand Hôtel des Bains*, pens. 7-10 fr.; **Hôtel d'Angleterre; Hôtel-Restaurant du Pont*; carriages and donkeys at the station), a small and beautifully-situated watering-place, attracts numerous visitors from Liège. The thermal spring (104° Fahr.) used for the baths is situated on an island in the Vesdre. A suspension-bridge leads from the station over the river to the baths and 'Kursaal' (to the right), with its garden. From the back of the church a pleasant path, provided with seats, leads to the top of the hill (10 min.), which rises above the village and commands a fine view of the valley of the Vesdre, with the castle of *La Rochette* and the high-lying pilgrimage-church of *Chèvremont* (much frequented on Easter Monday). — A pleasant walk (2 hrs.) leads past *Embourg* and the park of the *Villa Sainval* or *Neef* (no admission) to *Tilff*, in the valley of the Ourthe (p. 234).

Beyond a tunnel we reach (6 M.) *Trooz* (305 ft.; Grand Hôtel de la Station). On the rocks to the right is perched the turreted old castle of *La Fenderie*, which has been used since the middle of the 18th cent. as a factory for boring gun-barrels, but is now being restored to serve as a mansion.

A picturesque route leads from Trooz viâ Prayon into the gorge of *the Soumagne, with its* picturesque limestone cliffs, where the stream

occasionally disappears from view. Another pleasant walk may be taken to the S. through the rocky valley of *Mosbeux*, with a handsome château, viâ *Louveigné* (800 ft.) and *Deigné*, to (2½-3 hrs.) *Remouchamps* (p. 237).

Several bridges and tunnels now bring us into the weapon-manufacturing part of Belgium. Various châteaux are passed (*Fraipont-Bas*, *Colonheid*, etc.). Beyond (9½ M.) *Nessonvaux* (360 ft.) the line passes through four tunnels and over seven bridges.

12½ M. **Pepinster** (445 ft.; *Hôt. de Bellevue; Hôt. des Voyageurs; Buffet*), with 3000 inhab., is the junction for Spa and Luxembourg (see R. 32). The name is said to be derived from Pepin, the Frankish majordomo (p. 389). The beautiful park of the *Château des Masures* (M. Davignon-Calmeyn), about 1 M. farther on, to the right, is open to strangers. The park-gate is in the English Gothic style.

Stat. *Ensival* (500 ft.), on the left, is almost a suburb of Verviers.

15½ M. **Verviers.** — **Hotels.** Hôt. du Chemin de Fer, Rue de la Station 15, R. from 2½, B. 1¼, D. 3 fr.; Hôt. de Londres, Pont St. Laurent 14; Hôt. d'Allemagne, Rue de la Station. — **Cafés-Restaurants.** *Grand Café des Neuf Provinces*, *Brasserie de Diekirch*, in the Place Verte; *Café Nicolas*, Place du Martyr; *Café du Globe*, Rue du Collège. — *Tramway* between the stations and to *Dison* and *Ensival* (see above).

Verviers (555 ft.), with 52,500 inhab., excluding the adjoining communes of *Hodimont*, *Dison*, and *Ensival*, is a town of modern growth. Cloth-making has flourished here since the 18th century. Upwards of 400,000 pieces are manufactured annually in Verviers and the environs, about one-third of which is exported. Yarn is also spun here in considerable quantity. A monument erected in the Place du Martyr in 1880 commemorates Chapuis, a citizen executed in 1794 by the prince-bishop of Liège, for the heinous crime of celebrating civil marriages. The principal church, *St. Remacle*, has some good stained glass. In the Rue des Vieillards, leading thence to the Place du Martyr, is a monumental fountain with a bust of Burgomaster Ortmans-Hauzeur, who was largely responsible for the Gileppe Aqueduct (p. 248). In the Place du Congrès is a bronze statue, by Rombaux, of *H. Vieuxtemps*, the violinist, born at Verviers in 1820 (d. 1881). Verviers contains several modern Gothic churches and a new court-house. Pretty walks on the right bank of the Vesdre and to the residential suburbs of *Heusy* and *Lambermont*. Napoleon III. spent a night in the Hôtel du Chemin de Fer in 1870, when on his way as a prisoner to Wilhelmshöhe. — Travellers in the other direction undergo the Belgian custom-house examination at Verviers (restaurant in the waiting-room).

Besides the main line described below another line runs from Verviers to Liège, viâ Herve, in 1 hr. 40 min., traversing numerous viaducts and tunnels, especially near (2½ M.) *Dison* (640 ft.; Gr. Hôt. de Paris), see above. — From (8 M.) *Battice* (1080 ft.), branch to (13½ M.) *Bleyberg* (p. 246), viâ (7½ M.) *Aubel* and (10½ M.) *Homburg*. — 9½ M. *Herve* (950 ft.; (Poisson d'Or, R. 1½, B. ¾, D. 2 fr.). — From (15 M.) *Fléron* (815 ft.) the train descends a rapid gradient through the valley of the Vesdre to (21 M.) *Vaux-sous-Chèvremont* and (21½ M.) *Chênée* (p. 248). — 24 M. Liège (Gare des Guillemins).

17 M. *Verviers-Est.* Between Verviers and Dolhain the train passes through seven tunnels.

20½ M. **Dolhain** (656 ft.; *Hôtel d'Allemagne, Hôtel du Casino de la Gileppe*, both near the station), the last station in Belgium, a modern place, picturesquely situated in the valley of the *Vesdre*, occupies the site of the lower part of the ancient capital of the duchy of Limburg, which was sacked in 1288 by Duke John I. of Brabant after the Battle of Worringen, afterwards taken and pillaged at different times by the Dutch, the Spaniards, and the French, and at length entirely destroyed by Louis XIV. in 1675. On the height above it is *Limburg* (900 ft.), the upper town, with the scanty ruins of the castle of that name, the ancestral seat of an ancient family, from which the counts of Luxembourg and the German emperors Henry VII., Charles IV., Wenceslaus, and Sigismund were descended. A number of well-built houses have sprung up within the walls of the ancient fortifications, from which peeps forth the old Gothic *Church of St. George*, containing a tabernacle of 1544, the tomb of a Princess of Nassau (d. 1672), and a Romanesque crypt. The site of the old castle is partly occupied by the elegant château of the Andrimont family of Liège, to the gardens of which visitors are admitted on application. Fine view from the old Esplanade. — To Bleyberg, see p. 246.

From Dolhain a branch-line (6 M., in 20 min.) ascends the valley of the Vesdre viâ *Limburg* (see above), *Goé* (735 ft.), and *Membach* to *Eupen* (see below). From *Béthane* (Restaurants Dejardin and Legras), the station for Goé, a visit may be paid to the imposing **Barrage de la Gileppe** (*Hôtel La Gileppe*, R. 2½, D. 3 fr.), a triumph of modern engineering, constructed in 1867-78 by Messrs. Braive, Caillet, & Co., from a plan by the engineer *Bidaut* (d. 1868), for the purpose of forming a reservoir of pure, soft water for the use of the cloth-factories of Verviers. It consists of an immense embankment, 90 yds. long and 72 yds. thick at the base, and 256 yds. long and 16 yds. thick at the top, carried across a narrow part of the valley of the *Gileppe*. The lake or reservoir thus formed is about 150 ft. in depth, covers an area of 200 acres, and contains 2,700,000,000 gals. of water. It is connected with Verviers by an aqueduct, 5½ M. long, built by *Moulan*. On the top of the embankment couches a colossal lion, 43 ft. in height, constructed by Bouré with 187 blocks of sandstone. The total cost of these water-works amounted to seven million francs. — A pleasant walk may also be taken down the Vesdre to Chênée (p. 246).

24½ M. **Herbesthal** (*Hôtel Bellevue; Hôtel Herren; *Railway Restaurant*), the first Prussian station, is the junction for *Eupen* (Hôtel Reinartz) and *Raeren* (St. Vith-Malmedy, see p. 238). The custom-house formalities cause a detention of about ½ hr. for trains from Belgium. — Beyond (27½ M.) *Astenet* the train crosses the *Göhl Valley* by a viaduct 690 ft. long and 125 ft. high. 29 M. *Hergenrath* (station for the neutral district of *Moresnet*). 30 M. *Ronheide*.

36 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*). Thence to *Maastricht*, see R. 16; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine*.

32. From Pepinster to Trois-Ponts (*Luxembourg*). Spa.

26 M. RAILWAY in $1^1/_2$-$1^3/_4$ hr. (fares 2 fr. 70, 1 fr. 60 c.).

Pepinster, see p. 247 (carriages generally changed here). The wooded valley of the *Hoëgne*, which the railway ascends, is enlivened by a succession of country-houses, gardens, and manufactories. From the bridge at ($1^3/_4$ M.) *Juslenville* we have a pretty view of the château, park, rocks, and high-lying church of that name. — Near ($2^1/_2$ M.) *Theux* (590 ft.; Hôtel-Restaurant aux Armes de Franchimont), a quaint little town with several cloth-factories and iron-works, rises a hill on which, to the left, stands the ruined castle of *Franchimont*, the seat of the margraves of Franchimont (p. 225) down to 1468 and destroyed in 1794 (key kept in the village of *Marché de Theux*, to the left, opposite the Lazarist convent). The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

> 'Which, like an eagle's nest in air,
> Hang o'er the stream and hamlet fair.
> Deep in their vaults, the peasants say,
> A mighty treasure buried lay,
> Amass'd through rapine and through wrong
> By the last lord of Franchimont'.

Above Theux the Hoëgne describes a wide curve towards the E., and the train enters the valley of the *Wayai*. $4^1/_2$ M. *La Reid*; the village is on the hill, 2 M. to the right (comp. p. 253). Farther on, also to the right, lies (6 M.) *Marteau* (p. 252).

$7^1/_2$ M. **Spa.** — The omnibuses of the larger hotels are in waiting at the RAILWAY STATION (restaurant).

Hotels. *GRAND HÔTEL BRITANNIQUE, Rue de la Sauvenière, with pretty grounds, R. from 8, L. 1, A. 1, B. 2, déj. 4, D. 6, omn. $1^1/_2$ fr., fashionable; *HÔT. D'ORANGE, Rue Royale 4, next the Casino, R. from 7, B. $1^3/_4$, déj. 4, D. 6, pens. from 15, omn. 1 fr., with lift, garden, and private entrance to the Baths; *HÔTEL DE FLANDRE, Rue Xhrouet 1, R. from 5, B. $1^1/_2$, déj. $3^1/_2$, D. 5, omn. 1 fr., with baths and garden; HÔT. DE L'EUROPE, Rue Entre-les-Ponts, R. from $4^1/_4$, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$, pens. from 11, omn. 1 fr.; BELLEVUE, Avenue du Marteau, R. from 6, B. $1^1/_2$, déj. $3^1/_2$-4, D. 5-6, pens. from 15, omn. 1 fr. — HÔTEL D'YORK (English house), Rue Xhrouet, R. from $3^1/_2$, B. $1^1/_2$, déj. 3, D. 5, omn. 1 fr.; GR. HÔTEL DES BAINS, Place Royale 85, with lift and baths, R. from 4, B. $1^1/_2$, déj. $3^1/_2$-4, D. $4^1/_2$ fr. — HÔT. DU PALAIS ROYAL, Rue du Marché; HÔT. ROYAL ET DU NORD, Rue Amontville, R. 3, B. 1, déj. $2^1/_4$, D. $2^1/_2$, pens. 6 fr.; HÔTEL DE LA POSTE, Rue du Marché 1, R. 3-5, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$, pens. 9-12 fr.; CONTINENTAL, Rue Royale 11, opposite the Casino, R. 2-4, L. $^1/_2$, B. 1, déj. 2, D. 3, pens. 8-10 fr.; HÔT. DES ETRANGERS, Rue du Marché 42, near the Casino, R. 3, B. 1, déj. $1^1/_2$, D. 3, pens. 8 fr.; HOTTERMANN, Place Pierre-le-Grand; HÔT. DE COLOGNE, Avenue du Marteau 45, R. 2-5, B. 1, déj. 2, D. $2^1/_2$-3, pens. from 7 fr.; HÔT. DE PORTUGAL, HÔT. DE LIMBOURG, both in the Place Royale; CHAÎNE-D'OR, Avenue du Marteau; HÔT. DE VERSAILLES, Rue de l'Hôtel-de-Ville, R. 2, B. 1, déj. 2, D. $2^1/_2$, pens. 6 fr.; HÔT. DES TOURISTES, Avenue de la Gare, unpretending. — PENSION BELVEDERE,

Avenue du Lawn-Tennis, on a hill above the town, with garden, pens. 6½-8 fr., patronized by English and Americans. Furnished Apartments easily obtained.

Restaurants. *Casino*, see p. 251; at most of the above-named hotels; *Rocher de Cancale*, in the Gr. Hôtel des Bains; at the *Promenade de Sept-Heures*; at the *Géronstère*, the *Sauvenière*, and *Barisart*, all dear. — **Beer** at the *Taverne de Munich*, *Hôt. de Limbourg*, *Hôt. de Portugal*, these three in the Place Royale; *Hôt. Hottermann*, Place Pierre-le-Grand. — **Café**: *Cosmopolite* (also *Bodega*), Place Royale.

Carriages. Per drive of ½ hr. 1½ fr., each addit. ¼ hr. 75 c.; at night (12-5) 3 and 1 fr.; trunk 20 c. — '*Tour des Fontaines*' (a visit to the different springs; 2 hrs.) with one horse 6, with two horses 10 fr.; to *Sart* and *Francorchamps*, returning past the *Sauvenière* (3½ hrs.), 10 and 15 fr.; *Theux* and *Franchimont* (2½ hrs.) 8 and 10 fr.; *Grotte de Remouchamps* (3 hrs.), 15 and 20 fr.; *Cascade de Coo* (3 hrs.), 16 and 25 fr., viâ Stavelot 18 and 30 fr.; *Baraque Michel*, 25 and 40 fr.

Horses. Ponies ('bidets'), of a peculiar variety and as sure-footed as asses or mules, are much used; ride of 2 hrs. 5 fr.; each additional hour 2 fr.; *Grotte de Remouchamps* 15 fr.; *Cascade de Coo* 15 fr.

Visitors' Tax. Day-tickets for the Casino (except the gaming rooms, see below), the Salon de Conversation, the Museum, the Park, and the Winter Garden, 2 fr.; 1 pers. for a fortnight 15, 2 pers. 24, 3 pers. 30 fr.; for the season 20, 35, 45 fr.; for a single visit to the concerts in the Park, the reading-room, or the Pavillon des Petits-Jeux 50 c.

Visitors' Lists are published in '*La Saison de Spa*' and '*Le Journal des Etrangers*'.

Concerts. In the Promenade de Sept-Heures at 2.30 and at 8 p.m. (see p. 251). Classical concerts on Wed. and Frid. evenings.

Post and Telegraph Office, Rue Louise (open 7 a.m. to 7 p.m., Sun. 9-12).

Clubs. *Cercle des Etrangers*, at the Casino (subs. 20 fr., including right of admission to the gaming rooms, balls, etc.); *Union Club*; *Lawn Tennis Club*.

Horse Races in the *Hippodrome de Sart*. — **Pigeon Shooting** in the former *Hippodrome de la Sauvenière*. — **Cycling Track** (*Vélodrome*), opposite the Vauxhall (p. 252).

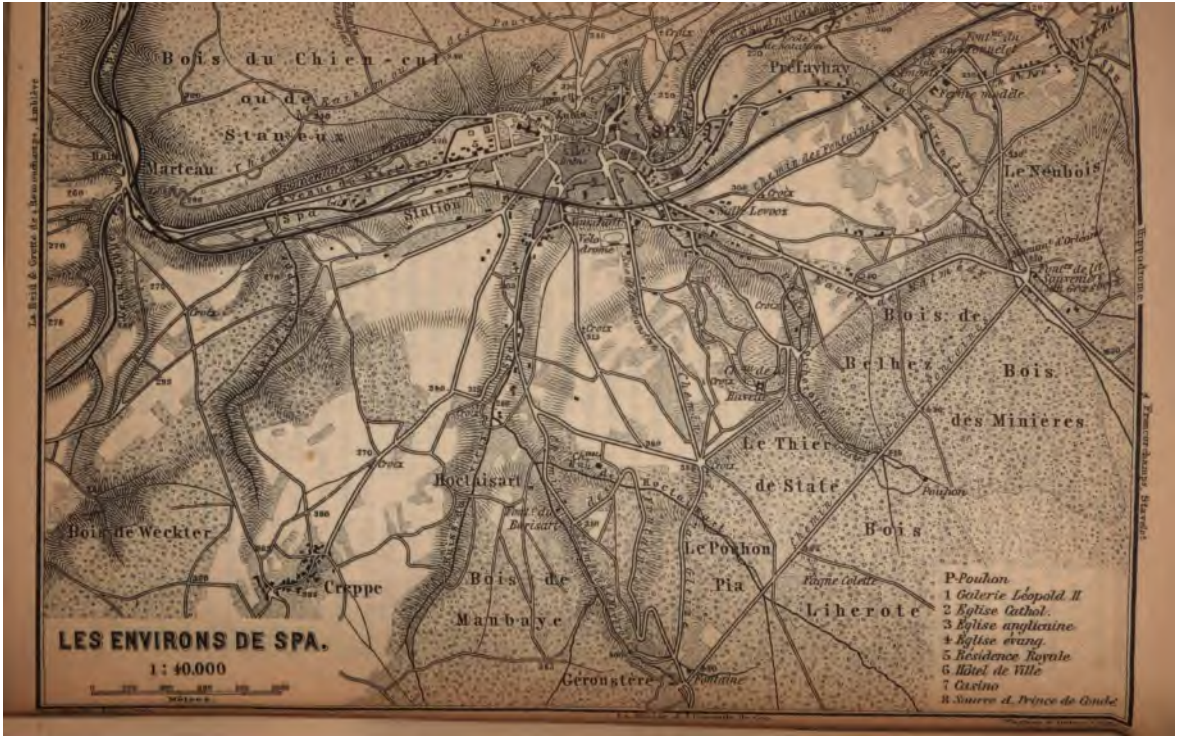
Baths: *Etablissement des Bains* (p. 251), Place Royale, open 6 a.m. to 6 p.m.; baths 1 fr. 80 c.-5 fr. 50 c. — **Swimming Bath**: *Ecole de Natation*, Promenade du Lac (60 c.).

Physicians. *Dr. Cafferata* (of Liverpool), Rue Royale 16bis; *Dr. Scheuer*, Rue de la Sauvenière; *Dr. Albert de Damseaux*; *Dr. Everaerts*; *Dr. Guillaume*; *Dr. Poskin*; *Dr. Schaltin*; *Dr. Sury*.

Bookseller & Library: *Engel Krins*, Rue Royale 23.

English Church Service, in the handsome English Church in the Boul. des Anglais; Sunday services at 8.30, 11, and 7.30; daily at 8.30 a.m. — *Presbyterian Service* in July and August at the Chapelle Evangélique.

Spa (820-1080 ft. above the sea-level), a small, attractive-looking town with 8600 inhab., is prettily situated at the S. base of wooded heights, at the confluence of the *Wayai* or *Spa* and the *Picherotte*. Like other watering-places, it consists chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and persons of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished since the 16th cent., though it attained its zenith in the 18th century.


LES ENVIRONS DE SPA.
1 : 40.000
Bois du Chien-cul
ou de
Stuneux
Marteau
Spa
Station
Preclayhay
Le Neubois
Bois de
Belhez
Bois
des Minières
Le Thier
de State
Bois
Roctaisart
Bois de Weckter
Creppe
Bois de
Manbaye
Le Pouhon
Pia
Liherote
Géronstère
P. Pouhon
1 Galerie Léopold II
2 Eglise Cathol.
3 Eglise anglicane
4 Eglise évang.
5 Résidence Royale
6 Hôtel de Ville
7 Casino
8 Source d. Prince de Goulle

Peter the Great was a visitor here in 1717, Gustavus III. of Sweden in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince, in 1782. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have sprung up. It is now frequented by upwards of 18,000 visitors annually, a large proportion of whom are English. The Season lasts from May to October, and is at its height in August. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('Bois de Spa'). The 'Elixir de Spa' is a fine liqueur.

The town is entered from the station by the Avenue du Marteau (p. 252), which leads past the *Queen's Palace* (Pl. 5) and the side-entrance of the *Promenade de Sept-Heures* (see below) to ($^1/_2$ M.) the *Place Royale*. The *Etablissement des Bains* situated here, a Renaissance structure by Léon Suys (1866-68), is admirably fitted up. Near it, in the Rue Royale, is the *Casino* (Pl. 7), corresponding to the 'Kursaal' of German baths, erected in 1763-69 and containing a café-restaurant, ball, concert, gaming, and reading rooms, and a theatre (see p. 250).

In the Place Pierre-le-Grand, in the centre of the town, and nearly opposite the Casino, is situated the chief of the sixteen mineral springs, called the *Pouhon* (Pl. P; the Walloon word *pouhî* = *puiser* in French, and *pouhon* = *puits*, or well). The pump-room is adjoined by covered promenades, conversation-rooms, and a beautiful winter-garden. The water of this spring (50° Fahr.), which is perfectly clear, and strongly impregnated with iron and carbonic acid gas, is largely exported. Adjacent, in the Rue Dundas, is the *Pouhon du Prince de Condé*, the water of which is also exported.

A few paces to the S. of the Pouhon, at the beginning of the Rue de la Sauvenière, is the so-called *Cascade Monumentale*, a fountain with genii by J. Jaquet. — The adjacent Romanesque *Parish Church* (Pl. 2), in the Rue Xhrouet, was built in 1884-85 from designs by E. Carpentier.

The favourite lounge of visitors in the afternoon and evening is the *Promenade de Sept-Heures*, shaded by magnificent old elms (some of them planted in 1752), where a good band plays (p. 250). In bad weather the band plays in the *Galerie Leopold II* (Pl. 1), which includes the *Salon de Conversation* and the small *Musée Communal* (pictures, etc.). — Pleasant paths diverging from the promenades ascend the hills, leading through the woods to fine points of view. Opposite the music-pavilion of the Place Royale is an ascent to the *Montagne d'Annette et Lubin* (walks). We may thence extend our walk down to ($4^1/_2$ M.) the valley of the *Chawion*, which flows into the Wayai near La Reid (p. 253).

At the E. end of the town (reached from the Pouhon by following the Rue du Marché to the left) is the *Boulevard des Anglais*, which ascends along the Wayai, passing the English Church (Pl. 3). About

1 M. farther on is the artificial *Lac de Warfaz*. Near the S. end of the lake is the spring of *Nivesé*, now named the *Source Mariette-Henriette* (after the Queen), the water of which supplies the Etablissement des Bains.

The various springs in the environs are most conveniently visited in the following order in 2½-3 hrs. (*'le tour des fontaines'*). From the Boul. des Anglais we follow the road leading to the right through the village of *Préfayhay* and joining the Route de Tonnelet beyond the railway. This leads to the left to the *Tonnelet* (250 ft. higher than the Pouhon; 1½ M. from Spa), a spring now less in vogue that formerly.

From the Tonnelet a road ascends to the S., through forests of birch and pine, to the (20 min.) *Sauvenière* (restaurant), situated 460 ft. above the Pouhon, on the road from Spa to Francorchamps and Malmedy. Close to it is the *Groesbeck* spring, surrounded with plantations, where a monument was erected in 1787 on the Promenade d'Orléans by the Duc de Chartres (Louis Philippe), to commemorate the fact that his mother, the Duchess of Orleans, was cured of a serious illness by the waters of the Sauvenière.

Opposite the Restaurant de la Sauvenière a promenade leads at a right angle from the highroad to the (40 min.) *Géronstère* (restaurant), situated 470 ft. higher than the Pouhon, and also reached (2½ M.) by a direct road from Spa. [Leaving the Place Pierre-le-Grand by the church on the right, we pass the Hôtel de Flandre and ascend the Rue du Vauxhall; about 100 yds. from the railway, we observe, on the left, the former gambling-house of *Vauxhall* (1776), now an orphanage, beyond which the road is called the Rue de la Géronstère.] The *Géronstère Spring* was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. — The highroad leads to the S., viâ La Gleize, to the (5½ M.) Waterfall of Coo (see p. 237).

In returning to Spa from the Géronstère we soon strike a pleasant carriage-road or the 'Promenade Meyerbeer' on the left, leading in 20 min. to the *Barisart* (165 ft. above the Pouhon), which was not enclosed till 1850 (restaurant). Thence to Spa about 1 M.

A beautiful level promenade is afforded by the *Avenue du Marteau*, a road flanked with a double avenue, and bordered here and there with well-built houses, and by the *Promenade des Français*, which lead from the Place Royale to the E., following the course of the *Wayai*, to (1¾ M.) *Marteau* (p. 253), a hamlet with a château and gardens.

Excursions from Spa. — The **Baraque Michel** (2200 ft.; *Hôtel Rigi*), *the highest point* in Belgium, belonging to the *Hohe Venn* group on the *Prussian frontier*, may be reached on foot viâ Sart-lez-Spa (p. 253) or from *Hockai* (p. 253; to the Baraque, 4½ M.). The panorama from the tower of *Botrange* (2280 ft.), the highest point of the group, on German soil, is more extensive.

To the Cascade of Coo. This expedition may be made either by railway to *Trois-Ponts* (p. 253), or by road (10 M.; carr., see p. 250). The

road leads past the Géronstère and ascends to the *Plateau des Fagnes*. Farther on the road forks: the left arm leads viâ (4½ M.) *Andrimont*, *La Gleize* (p. 237), and *Roanne* to Coo.

To REMOUCHAMPS, 10-12 M. (carr., see p. 250). The road descends the valley of the *Wayai* to the station of *La Reid* (p. 249), and then ascends to the left, through a pretty valley, to *Hestromont* and the village of *La Reid* (885 ft.; 2 M. from the station). It here unites with the steep but more direct bridle-path (¾ hr. less) from Marteau (p. 252) viâ *Vieux-Pré*. Beyond *Hautregard* the road descends to *Remouchamps* (p. 237).

The Luxembourg line beyond Spa at first runs towards the E., traversing a hilly and partly-wooded district, and afterwards turns to the S. (views to the left). 12½ M. *Sart-lez-Spa* (1223 ft.); 15 M. *Hockai*; 17½ M. *Francorchamps* (1550 ft.). We then descend rapidly, soon obtaining a fine view of Stavelot.

22½ M. **Stavelot** (960 ft.; *Hôtel d'Orange*, R. 1½, B. 1, D. 2, pens. 5 fr.; *Hôtel du Commerce*, both very fair), a busy manufacturing town with numerous tanneries and 4850 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Lunéville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmedy (see below). Part of the Romanesque tower only of the abbey-church is now extant. The parish-church contains the **Châsse de St. Remacle*, Bishop of Maastricht in 652-62, a reliquary of embossed copper, gilded, enamelled, and bejewelled, 6½ ft. long, 2 ft. wide, and 3¼ ft. high (apply to the sacristan; fee). The niches at the sides are filled with statuettes of the Twelve Apostles, St. Remaclus, and St. Lambert, in silver, executed in the 13th century.

FROM STAVELOT TO COO. The following route (5-6 M.) is recommended to pedestrians. A few paces from the station in the direction of the town (fine view) a path crosses the railway and leads to the left. Beyond the village of *Parfondruy* the path forks (guide-post), the branch to the right, crossing the hill, being the shorter, that to the left affording a good view; near Coo is the *Belvedere Jean*.

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian town of **Malmedy** (**Cheval Blanc*; *Grand Cerf*; *Jacob*), the capital of a Walloon district which formerly belonged to the independent Benedictine abbey of Malmedy-Stavelot, and was annexed to Prussia in 1815. The abbey-church, originally in the Romanesque style, and the abbey buildings, which are occupied by public offices, form an extensive pile. French is still spoken by the upper classes, and the Walloon dialect by the lower throughout the district (about 10,000 inhab.).

The line now follows the valley of the Amblève. — 26 M. *Trois-Ponts* (see p. 238), where carriages are changed. Cascade of Coo, see p. 237. — Continuation of the line to (45 M.) *Trois-Vierges* (and *Luxembourg*), see R. 28.

LUXEMBOURG.

The *Grand-Duchy of Luxembourg*, with an area of about 1000 sq. M. and 217,600 inhab. (almost all Roman Catholics), forms the E. half of the old duchy of Luxembourg, which has shared the vicissitides of the Netherlands since its union with Burgundy in 1443. From 1839 to 1890 it was connected with Holland by a personal union. Down to 1866 it was a member of the Germanic Confederation, but in 1867 it was declared by the Treaty of London a neutral territory, with a separate administration. After the death of King William III. of Holland in 1890, it passed according to the treaty of succession to the Grand-Duke Adolf (of Nassau; b. 1817). It still belongs to the German Zollverein or Customs' Union, and thus no customs examination takes place at the German frontier.

The N. part of the duchy, sometimes called the *Oesling* or *Eisling*, lies on the S. slope of the Ardennes and shares the general characteristics of that district, consisting of a somewhat monotonous plateau (with an average height of about 1600 ft.), with extensive woods and a somewhat raw climate. The S. and more fertile part of the duchy (900-1000 ft. above the sea) belongs to the district of Lorraine. The numerous deeply-cut valleys offer many points of interest to the tourist and artist.

The inhabitants, though of pure Teutonic race, are strongly French in their sympathies, especially in the upper classes. The popular language is a low-German dialect, very unintelligible to strangers; the official languages are French and German. The official currency is the same as in Belgium (francs and centimes), the grand-duchy having joined the Latin Monetary Union; but German money is also freely current.

The hotels are generally good and their charges moderate. They are apt to be crowded in August. The beer and wine is usually fair, even in the smaller villages. The best of the local wines is that of *Wormeldingen*, on the Moselle. The *Kirsch*, or cherry-brandy, of Befort, near Echternach, has a local reputation.

33. From *(Liège)* Trois-Vierges to Luxembourg.

43 M. Railway in 2¼-2½ hrs. (fares 5 ℳ 60, 3 ℳ 70, 2 ℳ 40 pf.). — No express trains.

From Liège to Trois-Vierges (German *Ulflingen*), see RR. 28, 32. — *Trois-Vierges*, see p. 237.

Beyond Trois-Vierges the railway, now under German management, continues to follow the *Wolz*. 3 M. *Maulusmühle*, properly *Maulfesmühle*. The sides of the valley increase in height, their upper slopes being wooded. — 5 M. **Clerf** or *Clervaux* (Clara vallis), a picturesquely-situated industrial place (*Hôtel Köner*, well spoken of) to the E. of the line, with an old castle and a beautiful villa belonging to the Count de Berlaymont, visible from the line before and after the passage of the tunnel, but not from the station. Fine view from the adjoining hill called 'Gibraltar' and from the Pavilion. — On a rocky knoll opposite the station lies the Loretto Chapel. — An omnibus runs from Clerf to Dasburg (p. 262).

Verviers
Köln
Bleialf
Brandscheid
Prüm
Niederprüm
Wallersheim
Schönecken
Winringen
Lichtenborn
Laschfeld
Lasel
Waxweiler
Pronsfeld
Leidenborn
Lützkampen
Heckhuscheid
Winterspelt
Reuland
Malscheid
Grüfflingen
Thommen
Oudler
Beho
Bovigny
Rihain
Weiswampach
Ulflingen
Troisvierges
Cherain
Gouvy
Lomerie
Steinbach
Wibrin
Dinez
Renglez
Houffalize
Bonnerue
Tavigny
Hoffelt
Asselborn
Heinerscheid
Bertogne
Noville
Longchamps
Bourcy
Longvilly
Bögen
Bizory
Wampach
Drauffelt
Clerf
Marnach
Munshausen
Hosingen
Eisenbach
Dasburg
Dahnen
Daleiden
Irrhausen
Arzfeld
Eschfeld
Neuerburg
Weidingen
Leimbach
Wiersdorf
Philippsweiler
Bickendorf
Kilburg
Dudeldorf
Bitburg
Mettendorf
Bettingen
Oberweis
Messerich
Körperich
Vianden
Gentingen
Gemünd
Stolzemburg
Putscheid
Consthum
Bastogne
Wardin
Benonchamps
Ob.-Wiltz
Doncols
Harlingen
Böwen
Gösdorf
Mecher
Bauschleiden
Heiderscheid
Diekirch
Bollendorf
Speicher
Philippsheim
Idenheim
Meckel
Welschbillig
Esslingen
Wolsfeld
Holsthum
Alsdorf
Ruwer
Kill-
Wald
Hillesheim
Lissingen
Birresborn
Mürlenbach
Malberg
Weinsheim
Gondelsheim

TRIER
Consdorf
Grevenmacher
LUXEMBURG
Saarburg
ARLON
Remich
Sierck
ESCH
LONGWY
Bettembg.
Mamer
Strassen
Weimerskirch
Hollerich
Dippach
Bartringen
Garnich
Kehlen
Burglinster
Mertert
Wellen
Nennig
Perl
Mondorf
Düdelingen
Rodemachern
Kattenhofen
Oettingen
Tiercelet
Villerupt
Rodingen
Differdingen
Kirchnaumen
Königsmachern
Reimelingen
Hilbringen
Irsch
Konz
Virton
Namür
Longuyon
Saarbrück
MERZIG
Chatillon
Habay
Aubange
Messancy
Hondelange
Heinsch
Nobressart
Attert
F R A N C E
L O T H R I N G E N
D
B

Pedestrians will be repaid by alighting from the train at Maulusmühle and walking thence to Clerf. They follow the right slope of the valley till they reach the road descending from *Asselborn*, with its leaning church-tower. — At *Hetzingen*, 3 M. from Asselborn, is the old *Klause*, with a celebrated carved altar. Near the adjacent frontier-village of *Hoffelt* begins a subterranean canal, 1½ M. long, which was intended to connect the Rhine and the Maas, but was abandoned in 1830. — Another pleasant walk may be taken from Clerf along the left bank of the Wolz through the parish ('Kischpelt') of *Pintsch*, viâ *Drauffelt* (see below), to *Eacheringen* near Wilwerwiltz (see below); and thence over the hills (the *Plackige Lei*) to *Erpeldingen* and (3½ hrs. from Clerf) *Niederwiltz* (see below).

Several tunnels now follow in rapid succession. 8 M. *Drauffelt*; 11 M. *Wilwerwiltz* (Schwinnen-Huberti's Inn); diligence viâ the high-lying village of *Hosingen* (Hippert's Inn) to *Dasburg* (p. 262).

Below Wilwerwiltz the valley contracts, and as far as Kautenbach it is known as the *Clerfthal*. The numerous windings of the *Wolz*, which is crossed by ten bridges, are avoided by five tunnels. Between the second and third tunnels, to the left, is the picturesque castle of **Schütburg*, still partly inhabited (ascent in ¾ hr. from Kautenbach viâ *Altscheid*, fatiguing). — 15 M. *Kautenbach* (Rail. Restaurant, with rooms), a quaint village at the meeting of the *Wiltz* and the Wolz, with houses clinging to the face of the rock. — A branch runs hence to (17½ M.) *Bastogne* (p. 212) viâ *Wiltz* (see below).

Another highly interesting walk may be taken to *Wiltz* (railway, see above and p. 212), with which may be combined a visit to *Esch an der Sauer* (6-7 hrs.). Leaving Kautenbach we proceed viâ *Merckholz* to *Niederwiltz* (Hames, at the station), a brisk little town with leather and cloth factories, on the left side of the valley.

A road leads hence, on the other slope of the valley, to **Oberwiltz** (*Hôtel des Ardennes*, R. & B. 2½ fr., carriage 9 fr. per day; *Hôt. du Commerce*, R. 2, B. ¾, D. 2½, pens 5½ fr.), situated on a narrow ridge which is crowned by an old castle (best view from the road to Esch). We continue to ascend the road to Esch, and beyond the next cross-roads we descend, following the telegraph-wires (shorter footpaths), into a wooded basin. On the hill to the right lies the village of *Büderscheid*. A little lower down we find ourselves at the mouth of the tunnel by which the road to Esch penetrates the high and serrated wall of the *Kohlesterlei*. Following the windings of the *Sauer* (fine retrospective view of the cliffs), we see above us the *Chapel of St. Anna*. Beyond the last bend lies **Esch an der Sauer** (*Greisch*, poor), an unimportant village in a romantic and sequestered situation, from which it is also called *Esch-le-Trou* ('Esch in the hole'). The ruins of the **Castle*, in the 11-13th cent. the seat of a branch of the ducal family of Lorraine, occupy the top of a bare black rock, bifurcated by a deep indentation and surrounded by loftier heights. The best view of the castle-rock is obtained from the S. side. — In returning we may either follow the direct route to Kautenbach (2½ hrs.) over the plateau, viâ *Hacher* and *Goesdorf* (with an abandoned antimony mine), or proceed by the pleasant road (also diligence) on the left bank of the Sauer to *Göbelsmühle* (6 M.; p. 256). This road diverges from the Wiltz road at the finger-post just on this side of the Sauer bridge, opposite the inn of *Reuter-Penninck*, and leads high up on the hillside to the left (views) past *Heiderscheidergrund*, a prettily situated village on the right bank of the *Sauer*. About 3 M. farther on is *Tadler*, with a small waterfall. Below the *Boehholtz Mill, to the left*, is the huge and precipitous Teufelslei, and *near Derenbach rises another imposing rock*. We now cross the Sauer twice *and reach the narrow ravine of Göbelsmühle*. — On the highroad, 1½ M. *to the S.W. of Heiderscheidergrund*, is the high-lying village of Eschdorf (*Hôt. Weiler, well spoken of*), commanding extensive views.

The railway continues to follow the narrow, rocky valley of the *Wiltz*, which at this point is only partly accessible to walkers. Three tunnels. 17½ M. *Göbelsmühle* (Lauterbour, plain), at the confluence of the Wiltz and the *Sauer*. A pleasant walk may be taken by the road descending the valley of the Sauer towards Hoscheid. — Three more tunnels. On a height to the left is *Schlindermanderscheid*. To the right, on an isolated hill, is the castle of *Burscheid*.

The castle, with its triple wall, keep, and watch-towers, owes its dilapidated condition partly to a bombardment by the French in 1685, but chiefly to modern vandalism. The path ascending to the (40 min.) castle and the village of *Burscheid* (inn), which is situated higher up, begins at a group of houses to the left, at the mouth of the tunnel near *Michelau* (see below). From the top a rough path leads direct to Göbelsmühle viâ *Fischetterhof*, and a picturesque new road also leads thither in 1½ hr.

20 M. *Michelau*. The valley of the Sauer contracts, and the train passes through three tunnels. The rocky scenery of this part of the valley *(Wildlei, Scharflei, Jaufferslei, Predigtstuhl)*, seen to advantage from the railway, is better viewed from the road (a walk of about 2½ hrs.). — The château of *Erpeldingen* (stat.) contains an alabaster chimney-piece of the Renaissance, illustrating the story of Mucius Scævola. The valley now expands and forms a wide basin, in which, above the confluence of the *Alzette* and the Sauer, lies (23½ M.) **Ettelbrück** (640 ft.; *Herckmans; Wieser; Hôtel de l'Amérique; Rail. Restaurant*), a small town (4000 inhab.), with an interesting church, pleasantly situated at the confluence of the *Warke* and the *Alzette*. Fine view from the *Nuck*. Beautiful road to (4 M.) *Welscheid* in the valley of the Warke.

From Ettelbrück to *Diekirch* and *Wasserbillig*, see p. 261.

From Ettelbrück to Petingen, 33 M., railway in 1¾-2½ hrs. (fares 4 fr. 40, 3 fr. 30, 2 fr. 20 c.). — The train follows the Luxembourg line (see below) for a short distance and then enters the valley of the *Attert* at (3 M.) *Colmar-Uxines*. — 5 M. *Bissen*; 9½ M. *Useldingen*, with a ruined castle and Gothic chapel. A little to the S.E. is the *Helperknap*, with traces of a Roman camp. Next come *Nördingen* (branch-line to *Martelingen*), *Bettingen* (p. 213), and other small stations. — 33 M. **Petingen** (Fr. *Pétange*), see p. 213.

Branch-lines run from Petingen viâ *Rodingen* to Athus (p. 213), to Longwy (p. 213), and viâ *Esch on the Alzette* (Hotel Klop), a town of 12,000 inhab., with iron mines and factories, to *Bettemburg* (905 ft.), on the Luxembourg and Diedenhofen line (p. 264).

At Ettelbrück the train enters the valley of the *Alzette*, which is at first narrow and picturesque, and follows it to Luxembourg. To the right, on a wooded hill, stands the château of *Birtringen*. — 26 M. *Colmar-Berg* (Meris; Concemius), at the confluence of the Alzette and *Attert*. Halfway up the hill is an old castle of the Counts of Nassau, partly rebuilt in the English-Gothic style by King William III., and surrounded with pleasant grounds (visitors admitted). — The valley again contracts. Tunnel. 28 M. *Kruchten*.

From Kruchten to Larochette, 7½ M., narrow-gauge railway in 40 min. (fares 1 fr. 5, 65 c.). The line runs viâ Dorf Kruchten, Schrondweiler, and *Medernach* (where numerous Roman antiquities were found). — 7½ M. **Larochette**, Ger. *Fels* (*Hôtel de la Poste*, R. 1¾, pens. 5 fr.; Hôtel de *Larochette*, R. 2, B. ¾, D. 2-2½, pens. 6 fr., both in the market-place;

Hôtel Ginter, with garden, pens. 5 fr.), finely situated in the wooded valley of the *Weisse Erenz* and adapted for a stay of some duration. The finest view is obtained from the rocky terrace behind the church, which is also the starting-point for various pleasant footpaths. On a rock rising perpendicularly above the town are the extensive ruins of the old *Castle (reached by the 'Chemin de la Ruine'; small fee to the attendant; ring). The hall, chapel, kitchen, and well-house are all interesting. The tower on the opposite rock is a relic of a fortress which completely commanded the valley. — From Larochette we may proceed to (ca. 1 hr.) the château of *Meysemburg* (shown in the absence of the owner, the Duc d'Arenberg). We follow the Erntzen road to (3/4 M.) the inn, the landlord of which will open the park-gates to those provided with a note from either of the hotels at Larochette. — From Meysemburg we may go on viâ *Fischbach* (château) and *Weyer* to *Burglinster* (p. 264) in 2½ hrs., or viâ *Angelsberg* to *Mersch* (p. 258) in 1½ hr.

From Larochette to Echternach, a pleasant excursion of 1-2 days. — A road leads to the E. from Larochette, across the watershed between the *Weisse* and *Schwarze Erenz*, to (4½ M.) the village of *Christnach* (Hôtel-Restaurant Dondelinger, well spoken of; Hôt. Koch), the Roman *Crucenacum*, and then descends through the ravine of the *Kesseler Bach* to the sombre wooded valley of the *Schwarze Erenz*. [The highroad goes on to *Breitweiler* and *Consdorf* (Hôtel Mersch), whence we may proceed through the valley of the *Lauterbach*, with the *Leiwerdelt Rocks*, to Echternach (p. 263).] The S. or upper part of the valley of the Erenz, as far as *Reuland* and *Junglinster*, and also the *Blumen-Thal*, at the mouth of the *Hugerbach*, contain some picturesque rocks, which are, however, inferior to those lower down. — Just below the *Breitweiler Bridge*, on the left bank, begins a series of most fantastic rocky formations (the finest points made accessible by paths and pointed out by finger-posts). The Erenz, the bed of which contains enormous boulders, forms a pretty waterfall (25 ft. high) at the *Promenaden-Brücke*, beyond which a path ascends (right bank) to (25 min.) the *Eulenburg*, the *Goldfralei*, and the **Kohlenscheuer* (guides at the inn at Consdorf, 1 *M*). Skirting the stream, we next reach the *Müller-Thal*, with a group of mills (4½ M. from Larochette); to the left, on a rocky pinnacle, are the scanty remains of the *Heringerburg* or 'Templars' Castle'. Thence we follow the road through beautiful forest to (3 M.) *Vogelsmühle*. — Road to Berdorf, see below.

Beyond the bridge, at the finger-post marked '4 Kil.', the new road ascends to the left to **Befort** or *Beaufort (Kessler; Bleser)*, a village on the *Taupeschbach*, famed for its cherry-brandy. In the valley below are the 'new' and the 'old' *Castle* (visitors admitted); the latter, now a factory, is one of the most important Renaissance structures in the country. From Befort we may visit the romantic **Hallerbach Valley*, with its fantastic rocks, natural rock-bridges, waterfalls, and luxuriant vegetation.

We descend the valley of the *Erenz* to *Grundhof* (see p. 262; *Bœder's Inn, plain; landlord acts as guide), on the railway from Diekirch to Wasserbillig. Paths lead hence to the *Schnellert*, the top of the lofty cliffs on the right bank of the Erenz. Among the most striking points in the fantastic rocky scenery are the *Zigzag Rocks* with the so-called '*Totenkammer*', the *Hölle* (a natural shaft through a wall of rock; lights necessary), the *Caselt* (2/3 M. from Grundhof; view), the *Winterbachsfelsen*, the clefts of the *Binzerlei*, and the **Sept Gorges* or *Siebenschläff* (1 M.), the last showing a singular chaos of immense rocks. Guide advisable, enquire at Grundhof or at Berdorf; *Thiel* of Echternach (Rue de Sure) may also be recommended. — From the Neumühle we ascend the plateau, and proceed to the E. to **Berdorf** (3 M. from Grundhof; *Wagner; Kunnen*), a village with an old parish-church; the altar is formed of a Roman 'ara', with reliefs of Hercules, Juno, Minerva, and Apollo (fee to the sacristan). To the S. of Berdorf stretches the *Ehsbach-Thal*, with the **Hohllei* (3½ M.; guide desirable), an enormous rock with a cavern formed by the quarrying of mill-stones, and popularly supposed to have been first used by the Romans. — A good path descends through the ravine to the rocky gorge known as the *Shipka Pass*. At the point where the new Berdorf road quits the

valley; to the left (sign-post), opens the picturesque valley of the *Halsbach* (with the *Zigeunerlei* and the *Wilkeschkammer*). At the angle of the two gorges rises the lofty *Perikop*, which may be ascended by a kind of rocky 'cheminée' or funnel; opposite rises the *Malikoff*. Farther on in the Ehsbach-Thal is the *Labyrinth* (5 M.; right bank; way-post); the *Geiersweg* (finger-post), on the left bank, leads to an interesting rocky gateway. At the end of the valley is the romantic **Wolfsschlucht* (6 M.), through which we may descend to the right (way-post) to the valley of the Sure (p. 261). A pleasant détour may be made viâ the *Droskneppchen* (6½ M.), a pavilion which commands a good view of Echternach (7 M. from Grundhof; p. 262).

31½ M. *Mersch* (720 ft.; Hôtel-Restaurant de la Gare; Hôtel Steffen; Weyer; carriage 10 fr. per day), a small town at the confluence of the *Eisch*, the *Mamer*, and the Alzette. The château (17th cent.) contains some fine vaulted apartments.

Excursions. — The **Valley of the Eisch** is characterized by picturesque sandstone formations and fresh green woods. We proceed from Mersch, viâ *Rickingen*, to the (1¼ hr.) château of ***Hohlenfels**, perched upon a weather-beaten rock and now occupied by a farmer (small fee). The newer portion of the building dates from the 16th cent.; the remains of the older part include a lofty tower (fine view from the top), with two vaulted chambers. A little higher up lies the poor village of *Hohlenfels* (no inn). On the way to the castle is the figure of a saint, hewn out of the solid rock. — About 1½ M. to the S.E. are the scanty ruins of the nunnery of *Marienthal*, founded in 1237. The adjoining building is occupied by Dominicans. — Following the Eisch towards the S.W., we reach (20 min.) the château of **Ansemburg**, a building of the 17th cent., with a garden in the French style. Opposite is the old chapel, on a steep wooded slope. A little farther on is the village of *Ansemburg* (Schenten), commanded by the picturesque ivy-clad ruins of the old castle (key in the village), situated on a lofty sandstone rock. Fine view from the top. The best view of the village and old castle is obtained from a meadow beyond the modern château, reached by a bridge over the Eisch. — [From Ansemburg we may proceed through the picturesque *Baumbüsch Forest* to (2¼ hrs.) Luxembourg, viâ *Dondelingen* (on the highroad from Säul to Luxembourg viâ Tuntelingen and Bour; see below) and *Kopstal*, in the valley of the Mamer.] — Ascending the course of the Eisch and passing *Bour*, we reach (1 hr.) **Simmern** (*Simon-Wagner*, near the church), properly *Siebenborn*, French *Septfontaines*, with an interesting church and the ruins of a castle, picturesquely situated near the top of a wooded hill. In a side-valley which opens here to the S. lies (1 hr.) *Körich*, with a high-lying old church and a castle. — We may now return to the N. viâ *Säul* (Gassch) and (2-3 hrs.) *Useldingen*, or we may ascend from Ansemburg by the convent-farm of *Marienthal* to the *Claushof*, and then descend viâ the château of *Schönfels* (Toussaint's Inn) and the valley of the *Mamer* to Mersch (see above).

34 M. *Lintgen*; 35½ M. *Lorentzweiler* (viâ *Blascheid* to *Burglinster*, 1½ hr., see p. 264); 38½ M. *Wolferdange* or *Walferdingen*, with a grand-ducal château; 40½ M. *Dommeldange* or *Dommeldingen*, with large blast-furnaces, also the station for the manufacturing town of *Eich* (opposite). — The train now passes *Pfaffenthal* (p. 259), spanned by an old bridge with towers, traverses two lofty viaducts (fine view of *Grund* from the first), and enters the central *station (Gare Centrale)* of Luxembourg.

43 M. **Luxembourg.** — **Hotels.** In the Town, ¾-1 M. from the Station: *Grand Hôtel Brasseur (Pl. A, 2), Avenue de l'Arsenal, with restaurant, R. 3-6, B. 1¼, déj. 3, D. 3½, S. 3, omn. ¾ fr.; Hôtel de l'Europe (Pl. b; B, 2), Ave. de la Porte Neuve, R. from 2, B. 1, D. 2 fr., well spoken of;

1	*Abattoir*	C.2.	12	*Église St Mathieu*	B.C.1.	23	*Monum. de la Princesse* A.2
2	*Athénée. Biblioth. Musée d'Hist. naturelle*	B.3.	13	*" St Michel*	C.2.	24	*Palais de Justice* B.C.2
3	*Bains et Lavoirs*	B.2.	14	*Chap. St Quirin*	C.4.	25	*Postes et Télégraphes* A.B.3
4	*Chambre des Députés*	B.3.	15	*Temple israélite*	A.B.3.	26	*Prisons et Dép. de Mendicité* C.3
5	*Douanes*	B.2.	16	*Temple protestant*	B.3.	27	*Théâtre* B.2
6	*École de Musique*	A.2.	17	*Évêché*	B.2.	28	*Pont du Château* C.2
7	*Séminaire*	B.3.	18	*Hôpital civil*	C.2.	29	*Fondation Pescatore* B.1
8	*Église St Alphonse*	B.2.	19	*Hôtel du Gouvernement*	B.3.	30	*Caserne Vauban* (*Musée national*) B.
9	*" Notre-Dame*	B.3.	20	*Palais Grand-ducal*	B.2.3.		
10	*" Ste Cunégonde*	D.1.2.	21	*H. de Ville, Musée Pescatore*	B.3.		
11	*" St Jean*	C.3.	22	*Maison curiale*	B.3.		

Lithograph. Anstalt v. Trinkl

*Hôtel de Cologne (Pl. c, B 2; German), Ave. de la Porte Neuve, R. from 2½, B. 1¼, D. 3, omn. 1 fr.; Hôtel de Luxembourg, near the Bock (Pl. C, 2); Hôtel de l'Ancre d'Or, Place Guillaume (Pl. B, 3); Hôtel Clesse, with restaurant and small garden, R. 3, B. 1¼, D. 3 fr.; Hôtel de la Gare, these two near the station.

Restaurants. *Münchner Kindl*, Rue St. Philippe (Pl. B, 2, 3); *Café-Restaurant Doos*, Place d'Armes. — **Cafés.** *Grand Café*, *Café Métropole (Amberg)*, Place d'Armes; in summer in the Park.

Tramway from the railway-station through the town to the N. side of the Park (Pl. B, 2); fare 20 c. — *Cab*, 1 fr.

Luxembourg (930 ft.), formerly *Lützelburg*, once a fortress of the German Confederation, with 20,000 inhab., is the capital of the grand-duchy of Luxembourg (p. 254). The situation of the town is peculiar and picturesque. The *Oberstadt*, or upper part, is perched upon a rocky tableland, which is bounded on three sides by abrupt precipices, 200 ft. high. At the foot of these flow the *Petrusse* and the *Alzette*, which are bounded by equally-precipitous rocks on the opposite bank. In this narrow ravine lie the busy *Unterstädte* or lower, portions of the town, consisting of *Pfaffenthal*, to the N.E., *Clausen*, to the E., and *Grund*, to the S.E.; the last two suburbs are separated by the *Bock* (p. 260). The view of the town, with its variety of mountain and valley, gardens and rocks, groups of trees and huge viaducts, is singularly striking.

The fortifications, which were partly hewn out of the solid rock, were condemned to demolition by the Treaty of London in 1867, and a few only of their oldest parts (particularly the 'Spanish Towers') have been allowed to remain.

The construction of the works gradually progressed during 500 years under various possessors, — Henry IV., Count of Luxembourg, afterwards German Emp. as Henry VII. (d. 1313), his son John, the blind king of Bohemia (killed at Crécy, 1346), the Burgundians, the Spaniards, the French (whose celebrated engineer Vauban constructed a great part of the fortress), the Austrians, the French again, and finally the German Confederation, by whom it was evacuated in 1866.

From the railway-station (Pl. C, 5), we cross the imposing viaduct spanning the deep valley of the Petrusse, and follow the tramway along the Boulevard du Viaduc to the centre of the town. (A large new bridge is under construction.) To the left is the *Place de la Constitution* (Pl. B, 3), affording a beautiful view. In the *Place Guillaume* (¾ M. from the station) is a *Statue of William II.*, King of the Netherlands, by Mercié of Paris, erected in 1884. On the S. side of this *place* stands the Hôtel de Ville (Pl. 21; B, 3), containing the *Pescatore Museum*, a small collection of French and Dutch paintings, the latter especially valuable (adm. 1 *M*). Among the French masters represented are Gudin, Calame, and Meissonier; among the Dutch, Jan Steen, Teniers, Slingelandt, and Jan de Bray (*portrait of* a lady). — The Gothic cathedral of Notre Dame (*Pl. 9; B, 3*) has a fine Renaissance portal (1621) and a *rococo rood-screen*.

A little to the N.E. of the Place Guillaume lies the Palais Gra

Ducal (Pl. 20; B, 2, 3), a handsome building with two oriel-windows and a long balcony, erected in 1580, and recently rebuilt and enlarged.

The life of the town focuses in the Place d'Armes (Pl. B, 2, 3), where a band often plays in the evening.

The site of the fortifications has been converted into a public *Park* (Pl. A, 3, 2, 1; good views), adjoined by several new streets. No visitor should omit to walk through the park, past the monument of the Duchess Amélie of Saxe-Weimar, by Pêtre (Pl. 23), to the terrace to the left of the Eich road (Pl. B, 1), which affords a striking view of Pfaffenthal. Adjacent is the Gothic *Altersheim* (home for the aged; Pl. 29, B 1), founded by the Pescatore family. — A visit to the *Bock*, a precipitous rock, connected with the upper town by the Pont du Château (Pl. 28; C, 2), is also recommended. It bears the remains of the old ducal castle and is honeycombed by curious underground fortifications. On the *Rham* (Pl. C, 3), opposite, are some fortifications known as the 'Spanish Towers'.

Of the magnificent castle and gardens of the Spanish Governor Prince Mansfeld (1517-1604), in the suburb of *Clausen* (Pl. D, 1, 2), no vestige is left, except a small portion of the wall and two gateways, into which several Roman sculptures are built. On a rock here is a colossal statue of St. Joseph.

The old *Vauban Barracks* (Pl. 30; B, C, 1), in the suburb of *Pfaffenthal*, contain the *Municipal Collection of Antiquities* (open 2-5).

The most important are the handsome mosaic pavement from Mederrnach (p. 256), the Roman glass and coins, and the objects found in the Roman camp at Dalheim (see below). The relics from the Frankish graves at Emmeringen and Waldwies are also interesting.

A fine view of the upper town is obtained from the *Drei Eicheln*, old powder-towers on the S. summit of the Obergrunwald (Pl. C, 1). — The picturesque rocks near the *Pulvermühle* (comp. p. 264), in the valley of the Alzette, may be reached from the suburb of Grund or from the railway-station in 20 minutes. — The very ancient *Chapel of St. Quirinus* (Pl. 14; C, 4), in the valley of the Petrusse, hewn in the living rock, contains an altar with old Romanesque sculptures (key in the house next the old well). In Aug. and Sept., the popular *Schobermesse*, a fair established by the blind king John (see p. 259) in the 14th cent., takes place outside the Neuthor, to the N. of the town.

From Luxembourg to Remich, 17½ M., narrow-gauge railway in 1¾ hr. (fares 2 fr., 1 fr. 25 c.). — 2½ M. *Hesperingen* (Weydert; Adams-Speyer; Entringer), prettily situated in the narrow valley of the *Alzette;* high above the village are the ruins of a castle destroyed in 1483. Pleasant wood-walks may be taken to the *Kolleschberg*, *Wolfsknup*, *Kollemoilleffels*, *Drusseck*, and *Kokelschever*. — 5½ M. *Weiler-la-Tour*, taking its name from an ancient Roman tower. — 7½ M. *Aspelt*, the birthplace of Peter Aichspalt (d. 1320), Archbishop of Mayence. About 2 M. to the N.E., on a hill to the S. of *Dalheim*, lies the most important of the five Roman camps of Luxembourg, indicated by a pyramid. Extensive view, reaching to Mont St. Jean, Arlon, and Metz. — The train now follows the picturesque valley of the *Altbach*, which farther on forms the frontier of Lorraine. On a rocky knoll stands the chapel of the Hermitage de Castel.—

19 M. *Altwies* (Hôtel du Luxembourg; Hôt. de France); 19½ M. *Mondorf*. — 11 M. **Mondorf-les-Bains** (*Hôtel du Grand Chef*, pens. 7½-8½ fr.; *Hôtel de l'Europe*, pens. 5½-8 fr.; *Hôtel-Restaurant Terminus*, pens. 4½-10 fr.; *Hôt. Schmitz*, pens. 5-6 fr.; *Hôtel-Restaurant des Bains*, pens. 5-8 fr.; *Hôt. de Metz*; *Hôt. de la Gare*). These saline thermal baths (82° Fahr.) are efficacious in scrofulous, rheumatic, nervous, and bronchial affections. — 17½ M. **Remich** (*Hôt. des Ardennes*; *Hôt. de la Poste*; *Hôt. du Commerce*; *Café Klopp*, with view-terrace), a small town with 2300 inhab., on the sloping bank of the *Moselle*, connected by a bridge with the Prussian shore and the village of *Nennig* (see *Baedeker's Rhine*). About 4½ M. farther up the Moselle is *Schengen*, with an interesting old castle; and about 3½ M. farther down are *Wormeldingen* (Eichhorn) and *Ahn*, both producing good wine.

Railway from Luxembourg to *Thionville* and *Metz*, see *Baedeker's Rhine*.

34. From Luxembourg to Wasserbillig viâ Diekirch and Echternach. Valley of the Sure.

52 M. Railway in 3½-4½ hrs. (no express-trains).

The train starts from the Central Station. As far as (19½ M.) *Ettelbrück*, where carriages are changed, see pp. 258–256. — Farther on we follow the *Valley of the Sure*, which is flanked by hills of considerable size.

22 M. **Diekirch.** — **Hotels.** *Hôtel des Ardennes, with garden, R. from 2½, B. 1, D. 2½, S. 2, pens. 5½-7½; omn. ½ fr., closed in winter; *Hôtel de l'Europe; Maison Rouge, pens. 5 fr. — Beer at *Wurfinger's*, on the Esplanade. — Baths at *Kohn-Tschiderer's*, near the railway-station.

Diekirch, a pleasant little town with 3400 inhab., is prettily situated on the left bank of the *Sure* (Ger. *Sauer*), at the foot of the Herrenberg and the Schützenberg. It contains two churches, the older of which dates from the 9th cent.; the *Church of St. Laurence*, a modern building in the Romanesque style, possesses a Pietà by Achtermann. Since the demolition of the old town-walls the town has been surrounded by broad boulevards, planted with trees. Large brewery.

A pleasant walk may be taken hence to the *Hart*, near *Gilsdorf*, on the right bank of the Sure, with the ruins of a Celtic dolmen. In the vicinity are the pretty waterfalls of the *Hasselbach*. Another walk leads to the *Herrenberg* (view). — To the N. of Diekirch a road leads viâ the quaint farm of *Kippenhof*, on the Hosingen road, to the ruins of (4½ M.) *Brandenburg* (destroyed by the French in 1635), rising from the narrow valley of the *Blees*. To the right of the entrance is a Roman relief (Triton and bull). The return-journey (5 M.) is made through the Blees valley, viâ *Reisdorf*.

From Diekirch to Vianden, 5½ M., steam-tramway in 52 min., viâ *Bleesbrück*, *Tandel*, and *Bettel*. Bettel is the station for *Roth* (Bleesdorf's Inn), on the *Our*, which forms the boundary between Luxembourg and Prussia from this point to its junction with the Sure. On a rock rising from the Our are situated a well-preserved Templars' castle and an old church.

Vianden (785 ft.); **Hôtel des Etrangers*, or *Pfeur*, with garden, R. 2, B. 1, D. 2½, pens. 5 fr., good cuisine; *Hôt. Rasch*, in an open situation, pens. 5-6 fr., well spoken of; *Hôt. Ferber*, *Hôt. de Luxembourg*, both in the town, unpretending; *Restaurant Engelmann*, at the station), a town with 1500 inhab., on the Our, is highly picturesque. The *Castle* (keeper at the entrance), one of the most imposing strongholds in the country, has been permitted to fall into decay since 1820 only. The **Chapel*, an elegant decagonal building in the Transition style of the early 13th cent., was restored in 1849. Other parts of interest are the so-called *Bassenhaus*, *the Armoury*, the Romanesque (so-called Byzantine) Hall, the Hall

of the Knights, and the Banqueting Hall, the last with a fine chimney-piece. A fine view of the castle may be obtained from the *Belvedere*, situated higher up, or from the opposite bank of the river, at a point somewhat below the picturesque old bridge. — From the foot of the castle of Vianden the road leads along the right bank, passing the church of *St. Rochus*. To the left, on a rocky peak, we see the pilgrimage-chapel of *Bildchen*, the way to which diverges near the entrance to the castle of Vianden; it commands a fine view (other fine points are the *Panorama* and the *Pavilion*). We next reach the village of *Bieweis*, charmingly situated within a wide bend of the Our; on a steep slope at the entrance of a valley on the left bank are the ruins of *Falkenstein*, and farther up the valley (1½ hr.), at the top of a sheer precipice of rock, the ruins of the *Stolzenburg*. The new road then leads past *Gemünd*, at the confluence of the *Irsen* with the Our, to *Eisenbach* (Weyland's Inn), which lies in a wild and rugged valley, and *Rodershausen*. Here we join the road from Hosingen, over the new bridge (view), to the Prussian town of *Dasburg* (accommodation at Binsfeld's, the brewer, and at Ballmann's; omnibus to Clerf and Drauffelt, see pp. 254, 255), with a ruined castle and lofty tower. More comfortable night-quarters may be had at the *Hôtel Hippert* in *Hosingen* (p. 255). — The wild but monotonous upper valley of the Our is difficult of access. It is therefore preferable to follow the road viâ *Dahnen* (hence with guide or by the détour viâ *Sevenich*) and the *Wehrbusch* to *Ouren* (Dairomont's Inn). The village-church contains a St. Joseph with the Child Jesus, said to have been painted by Rubens for the barons of Giltingen. The imposing rocky heights of the *Rittersprung* and the *Nonnenlei* are separated by the *Schiebach*. About 2 M. lower down the Our is the *Königslei*. From Ouren the road ascends, passing the Luxembourg villages of *Weiswampach*, *Holler*, and *Binsfeld*, with an interesting chapel, to *Trois-Vierges* (p. 238). The nearest railway-station is *Burgreuland* (p. 238).

Farther on the line passes numerous sandstone-quarries. — 25 M. *Bettendorf*, with a château; the old church-tower rests on a Roman substructure containing a few sculptured stones. Old bridge over the Sure. In the vicinity, to the left, is *Möstorf*, once a fortified place, with a castle. — 27½ M. *Reisdorf* (Reckinger's Inn, plain), situated at the confluence of the *Weisse Erenz* and the Sure, the station for (3½ M.) *Befort* (p. 257). — 30 M. *Wallendorf* (Nilles; Dimmer), beautifully situated near the mouth of the Our (p. 261), on the left (Prussian) bank of the Sure, which is crossed at this point by an old bridge. In the neighbourhood is the *Castellberg*, a Roman camp with ditches.

From Wallendorf a road leads along the left bank of the Our, viâ *Ammeldingen* and *Gentingen*, to *Roth* and (7½ M.) *Vianden* (p. 261).

Beyond the sudden bend of the Sure, the valley contracts. The formation of the rocks here is very fantastic (interesting walk to Echternach). From the station of *Dillingen* we may reach *Befort* (p. 257) through the *Mühlbach-Thal*. From (32 M.) *Grundhof* (p. 257) we see to the right the huge rocks in the valley of the *Schwarze Erenz*; in the neighbourhood is the *St. Johannishöhle*, a sandstone cleft. — 34 M. *Bollendorf*. The village of this name (*Hauer's Inn, pens. from 4 ℳ) lies on the left bank of the Sure; on the site of the Roman *Villa Bollana* is the *Hôtel-Pension Barreau (R. 1½-2 ℳ, L. 20, B. 60 pf., D. 2, pens. 4½ ℳ, with hydropathic). Traces of the Roman occupation still exist in the shape of three bridge-piers, visible only at very low water, a little above the village, and the

'*Ara Dianae*', or *Diana Altar*, in the Niederburg wood, about 1 M. from the village, in the direction of the iron-works of *Weilerbach*. The altar, which is 13 ft. high, bears the following inscription: DEAE. DIANAE. Q. POSTVMIVS. POTENS. V. S.; the reliefs are now scarcely recognisable. A stone dedicated to Mercury, in Barreau's hotel-garden, is in better preservation.

The neighbourhood abounds in charming points for excursions (generally indicated by sign-posts), among which may be mentioned the so-called *Schweinesträle* or *Schweigestelle* (with a Roman inscription) near the *Schenkweiler Klause;* to the E., *Ferschweiler* with the *Wikingerburg*, said to be a Norman fortress; to the S.E., the rocks of *Ernzerhof* with the *Liborius-Klause*, cut out of the rock (view), and the *Niederburg*, enclosed by a Celtic wall; in the Prümthal, the village of *Prüm zur Ley*, opposite the ruins of a Templars' lodge. — Information as to visiting these points is afforded at Barreau's.

38½ M. **Echternach** (*Hôtel Hirsch*, D. 2 *M*; *Hôtel Strauss*, R. 2½, B. ¾, D. 2½, pens. 6 fr., both very fair; *Hôtel-Restaurant Selm-Schneiders*, near the station), a small town (4200 inhab.), with a well-preserved Benedictine abbey, which was originally founded in 698 by St. Willibrord, and maintained its independence down to 1801. The abbey-church of *St. Willibrord* is a Romanesque edifice of 1017-31, with Gothic additions of the 13th century. It was restored in 1861 et seq., and the interior has been gaudily painted. The walls of the nave are supported alternately by pillars and columns, as in St. Michael's at Hildesheim and other churches of Lower Saxony. The crypt is interesting. The former abbey-garden, in the taste of the 18th cent., is now open to the public. The Gothic Rathhaus, with its arcades, is still known as the *Dingstuhl* (comp. the Scandinavian 'Thing', *i.e.* council). — Boat-building is actively carried on in the adjacent *Echternacherbrück*.

Echternach is noted for the singular 'Dancing Procession', which probably originated in the miraculous powers of St. Willibrord (d. 739). It takes place every Whit-Tuesday and is participated in by 12-15,000 persons from the country round. The procession marches from the bridge over the Sure to the abbey-church, which now contains the relics of St. Willibrord, long kept in the high-lying old parish-church.

From Echternach through the *Wolfschlucht* to the *Ehsbach-Thal (Berdorf, Erenz Valley, La Rochette)*, see pp. 257, 258.

Below Echternach the scenery of the Sure valley is graceful rather than grand, with villages nestling among vineyards. — 42 M. *Rosport;* 45 M. *Born*. Adjacent is the village of *Hinkel*, with the much-frequented *Girster-Klause*. — 52 M. **Wasserbillig** (*Reinhard's Inn*, unpretending), the *Bilacus* of the Romans, with an old and very narrow bridge (15th cent.), is situated on the Sure, just above its confluence with the *Moselle*. — About 1 M. higher up, on the left bank, is the old provostry of *Langsur*. — Railway to Luxembourg and Trèves, see p. 264.

35. From Luxembourg to Trèves.

32 M. Railway *(Prussian Government Railway)* in $1^1/_2$-$1^3/_4$ hr. *(fares* 4 *M* 30 pf., 3 *M*, 1 *M* 90 pf.).

The railway to Trèves crosses the huge viaduct near the *Pulvermühle* (p. 260), and at ($7^1/_2$ M.) *Œtringen* enters the valley of the *Sire*. At the foot of a hill to the left lies the château of *Schrassig*, with the ruined *Heidenbau*. On the right is *Schüttringen*, with a château. — $12^1/_2$ M. *Roodt*.

About $4^1/_2$ M. to the N., $3^3/_4$ M. to the E. of Lorentzweiler (p. 258), lies **Burglinster** (*Kies*, plain), with a château of the 16th cent. and an old chapel, amidst picturesque rocky scenery. At *Altlinster*, $1^1/_4$ M. farther on, is a mutilated Celtic monument cut out of the rock, popularly known as *De Man an de Frau op der Lei*.

The line now runs on the right bank of the Sire. At ($17^1/_2$ M.) *Wecker* the culture of the vine begins.

About $4^1/_2$ M. to the N.W. of Wecker, on the road from Dommeldange to Echternach, are the remains of the old Roman camp of *Alt-Trier* or *Alt-Trier-Schans*.

The train crosses the Sire four times (beyond the second bridge is a tunnel), and at (22 M.) *Mertert* (Petry) enters the valley of the *Moselle*. Branch-line to ($2^1/_2$ M.) *Grevenmacher* (Hôt. de Luxembourg; Hôt. des Voyageurs), an old town with 2500 inhabitants. — Beyond (23 M.) *Wasserbillig* (p. 263), at the junction of the *Sure* and Moselle, the train enters Prussia. — 25 M. *Igel*, where the Column of Igel, one of the finest Roman monuments on this side of the Alps, 75 ft. high, is visible to the left. We cross the Moselle to (28 M.) *Karthaus*, junction for the lines to Thionville (Ger. Diedenhofen) and to Saarbrücken.

32 M. **Trèves** *(Hôtel Porta Nigra; Hôtel de Trèves; Stadt Venedig; Domschenke Restaurant)*, charmingly situated on the Moselle, and interesting on account of its Roman and other antiquities, see *Baedeker's Rhine*.

HOLLAND.

(*Preliminary Information*, see p. xxiii.)

36. From London to Rotterdam and Amsterdam.

The two routes described below are the quickest and most convenient between England and the Netherlands. A cheaper, but of course longer, route is offered by the steamers of the *Netherlands Steamboat Co.*, which leave Blackwall for *Rotterdam* every Tues., Thurs., and Sat., returning every Mon., Wed., and Frid. (fares 17*s.*, 11*s.*, return 26*s.* 6*d.*, 17*s.*). These vessels ply in connection with the Rhine steamers of the Netherlands Co., and tickets at moderate fares may be procured from London to any station on the Rhine as far as Mannheim. — A steamer of the same company or of the *General Steam Navigation Co.* (alternately) leaves London (Irongate or St. Katharine's Wharf) for *Amsterdam* every Wed., Thurs., Sat., and Sun., returning every Tues., Wed., Sat., and Sun. (fares approximately the same). — From other British ports to Rotterdam and Amsterdam, see pp. 271, 327.

a. Viâ Harwich and Hoek van Holland.

Boat-train daily in summer at 8.30 p.m. from Liverpool Street Station (*Great Eastern Railway*) to (69 M., in 1½ hr.) *Harwich (Parkeston Quay)*; steamer thence to (101 M.; 7-7½ hrs.) *Hoek van Holland*; and trains thence, in connection with the steamers, to (17 M.) *Rotterdam* in 35 min. and to (56½ M.) *Amsterdam* viâ Schiedam and The Hague in 2 hrs. Fares: to Rotterdam 29*s.*, 18*s.*, return-ticket (valid 60 days) 45*s.*, 29*s.*; to Amsterdam 37*s.* 1*d.*, 25*s.* 6*d.*, return-ticket (60 days) 55*s.* 11*d.*, 38*s.* 7*d.* Luggage is examined at the Hoek. The boat-trains run to the Beurs Station, other trains to the Delftsche Poort Station at Rotterdam, but all start from the Maas Station and Delftsche Poort Station; at Amsterdam they run to and from the Central Station. — The steamers go on from Hoek van Holland to (1½ hr.) the Wester-Kade at Rotterdam, whence they start on the return-voyage daily about 2 p.m., but the exact hour should be ascertained from *Messrs. Hudig & Pieters*, Wester-Kade 24. Fares from London for passengers not landing at the Hoek van Holland: to Rotterdam 26*s.*, 15*s.*; return-ticket 40*s.*, 24*s.*; to Amsterdam (viâ Rotterdam), same as viâ the Hoek. Holders of second-class tickets may travel in the saloon on board the steamer for an extra payment of 7*s.* (11*s.* return). — Passengers may book from any station on the Great Eastern Railway at the same fares. Through-tickets to the principal towns in Belgium, Holland, and the rest of the Continent are also issued by this company.

From the Hoek van Holland to Rotterdam, 17 M., railway in 35 min.-1 hr.; to Amsterdam, 56½ M., railway in 2-4 hrs.

Hoek van Holland (*Bad-Hotel; Railway Restaurant*), an insignificant village at the end of the *Nieuwe Waterweg*, which now affords the shortest communication by canal between Rotterdam and the North Sea, has since 1892 been an important place for the passage to England. The station adjoins the landing-stage of the steamers. — Express through-trains in connection with the steamers run to and from this station to Cologne, Bâle, Berlin (466 M., in

16 hrs.), Osnabrück, etc.; the express-trains between Hoek and Nymwegen stop at Rotterdam (Maas Station) and Dordrecht only.

7 M. *Maassluis* (Brit. consular agent) takes an active share in the 'great fishery' (see below). — 11 M. **Vlaardingen**, with 16,000 inhab. and a quaint market-place, is one of the oldest towns in Holland and the principal depôt of the 'great fishery', as the herring, cod, and haddock fishery is called. A fishing-fleet of 125 boats, manned by about 1500 men, is annually despatched.

14 M. *Schiedam*, the first stop of the express-trains, see p. 279. Passengers for **Amsterdam** (see R. 38), except those in the morning-express and those travelling viâ Rotterdam, change carriages here.

17 M. **Rotterdam**, see p. 270.

b. Viâ Queenborough and Flushing.

Trains *(South Eastern and Chatham Railway)* twice daily from Holborn Viaduct and St. Paul's Station (night-service also from Victoria Station) to (50 M., in 1¼ hr.) *Queenborough;* steamer *(Zeeland Steamship Co.)* thence to (90 M., 6-7 hrs.) *Flushing;* and train thence, in connection with the steamers, to (83 M.) *Rotterdam* in 2¼-2½ hrs. and (135½ M.) *Amsterdam* (Central Station) in 3¾-4 hrs. Fares to Rotterdam 30*s.* 10*d.*, 20*s.* 9*d.*, return-ticket (valid 60 days) 45*s.* 11*d.*, 31*s.* 1*d.*; to Amsterdam 37*s.* 1*d.*, 25*s.* 6*d.*, return-ticket 55*s.* 11*d*, 38*s.* 7*d.* Holders of second-class tickets may travel in the saloon on board the steamer for an extra payment of 8*s.* (13*s.* return). A fee of 2*s.* is charged on board for each first-class sleeping-berth occupied and of 1*s.* for each second-class berth. Trains in connection with the night boats run to and from the Delftsche Poort Station at Rotterdam; day-service trains to and from the Beurs Station. — Through-tickets are issued on this route to the principal towns in Belgium, Holland, Germany, etc.

Flushing. — **Hotels.** Grand Hôtel des Bains, see p. 267; *Hôt. Zeeland, at the station, opposite the steamboat-pier, for passing travellers. The following are in the town, about 1 M. from the station: Hotel Albion, Dokkade, in an open situation, R. 1½-2 fl., B. 60 c., déj. 1¼, D. 1½-2, pens. 4-5, omn. ½ fl.; Hôtel du Commerce, R. & B. 2, omn. ½ fl.; Hotel Goes, R. 1½ fl., B. 60 c., D. 1 fl. 60, omn. 60 c., these two in the Bellamy-Kade, unpretending. — *Railway Restaurant.

Steam Ferry from the rail. station to the town, 5 c.

British Vice-Consul & Lloyd's Agent, Mr. P. L. de Bruyne.

Flushing, Dutch *Vlissingen*, a seaport with 13,500 inhab., once strongly fortified, is situated on the S. coast of the island of *Walcheren*, at the mouth of the *Scheldt*, which is here nearly 3 M. broad. The trade is unimportant. The quays and docks, extended in 1867-72, are used almost exclusively for the passenger-traffic with England (see above). Steamship-building has recently been carried on with success by the Schelde Co.

After the Gueux had taken Briel, Flushing was the first Dutch town to raise the standard of liberty (in 1572). Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, when he demolished fortifications and vessels of war, and threw London into the

utmost consternation. A monument was erected to his memory in 1841 near the harbour. Monuments to the poet *Jacob Bellamy* (1757-86), a native of Flushing, and to the Dutch poetesses *El. Wolff-Becker* and *Agnes Deken* (d. 1804), have also been erected here. The *Church of St. James* dates from the 14th century. The *Hôtel de Ville* contains a collection of local antiquities. A good view of the harbour and the sea is obtained from the embankment in the Noordzee-Boulevard. The *Museum*, on this Boulevard, is open from June to Sept. on Sun., Mon., Wed., and Frid., 1-5, at other seasons on Wed., 1-5; adm. 25 c., at other hours 50 c. — The SEA BATHS of Flushing (*Grand Hôtel des Bains*, of the first class) lie about 3/4 M. to the N.W. of the town; some of the trains on the Middelburg tramway (see p. 268) stop here. Pleasant walk along the beach from the town to the hotel, past the old fortress.

In 1556 Charles V., and in 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. The latter is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados, ma vos, vos!*' — During the Napoleonic wars, Flushing was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp.

From Flushing a steamer plies daily to *Terneuzen* (p. 66), in 1 1/4 hr. Steam Tramway to Middelburg, see p. 268.

Opposite Flushing (steamer 6 times a day), on the left bank of the Scheldt, lies the village of *Breskens* (Hôtel du Commerce), connected by steam-tramway with *Sluis* (p. 18) and *Maldeghem*, on the Bruges-Ghent line (p. 66).

4 M. **Middelburg.** — **Hotels.** GRAND HÔTEL, Lange Delft I 33; NIEUWE DOELEN, Noord-Straat C 15, R. 2-2 1/2, B. 3/4, déj. 1, D. 1 3/4, omn. 1/4 fl.; *HOTEL DE ABDY, near the Abbey (p. 268), in a quiet situation, déj. 1 1/4 fl.; HÔTEL DE FLANDRE, Lange Delft A 95-96, with café-restaurant, R. & B. 1 3/4, D. 1 1/2 fl.

Café-Restaurant: **De Zon*, Lange Delft.

Photographs: *Den Boer*, in the Market, corner of the Lange Delft.

Carriages at *Pelle's:* to Domburg 6, Flushing 3, Westcapelle 9 fl.

Steam Tramway to Flushing, see p. 268. — **Steamboat** to Zierikzee (p. 187).

Middelburg, the attractive capital of the Province of *Zeeland*, with 17,100 inhab., is connected with Flushing and Veere by means of a canal (1867-72). The large *Prins Hendriks Dok* was opened in 1876. The oldest and most central parts of the town are the streets known as the 'Korte' and the 'Lange Burgt'. The rustic population of the neighbourhood is best seen on market-day (Thurs.) or during the fair (Sept.).

In the market-place rises the handsome late-Gothic TOWN HALL, begun in the 16th cent. by *Keldermans* (p. 187), and now under restoration. The tower, which is 180 ft. high, dates from 1507-13.

The florid façade (1512–13) is adorned with 25 old statues of counts and countesses of Zeeland and Holland.

Interior. The old 'VIERSCHAAR', or court-room, on the first floor, is lined with fine panelling of the 16th century. — The MUNICIPAL MUSEUM ('Oudhedskamer') contains portraits of *Jan* and *Cornelis Evertsen*, two Dutch naval heroes, who fell fighting against the English in 1666, and of other members of the same family; also tankards and banners of the old guilds, carvings, documents, pictures, etc. The wooden Renaissance seats of the magistrates are also preserved here; and among the documents is a charter granted to Middelburg in 1253, by the German king William of Holland, one of the oldest existing deeds in the Dutch language. — The Gothic *Meat Market*, under the town-hall, contains large paintings of oxen adorned with garlands.

The *Zeeuwsch Genootschap der Wetenschappen* (adm. daily, except Sat., 10-1 and 3 till dusk; Sun. after 12 noon), in the Wagenaar-Straat, possesses an interesting collection of Roman and other antiquities (altar of the 3rd cent., from Domburg, dedicated to the goddess Nehalennia); a portrait of De Ruyter by Ferd. Bol, and various reminiscences of the great admiral; the earliest telescopes, invented and made in Middelburg about 1608 by Hans Lippershey or Zach. Janssen; Zeeland coins; maps, plans, and drawings relating to Zeeland ('Zeelandia illustrata'); the finely-carved panelling and furniture of a room in an ancient Zeeland house; and a complete collection of the fauna and flora of Zeeland.

The ABBEY OF ST. NICHOLAS (adm. daily, 10-12 and 2-5), built in the 12th, 14th, and 15th cent., and rebuilt after a conflagration in 1492, was in 1505 the scene of a brilliant meeting of the knights of the Golden Fleece, and in 1559 was for a short time the seat of a bishop (p. xix). The interior is now occupied by the Provincial Council. The large hall contains tapestry representing the battles between the Maritime Provinces and the Spaniards, executed by *François Spierinck* at Delft and by *Jan de Maecht* at Middelburg at the end of the 16th century. — The *Nieuwe Kerk*, once the abbey-church, contains the monuments of Jan and Cornelis Evertsen (see above), by R. Verhulst; the tower ('de lange Jan') is 280 ft. high. William of Holland (d. 1256; see above) and his brother Floris (d. 1258) were buried in the choir, which was separated from the church. — The town possesses a few picturesque old houses, such as 'De Steenrots', of 1590, and 'De Gouden Zon', of 1635; and in the Lange Delft is a restored timber house of the 16th century.

Middelburg is connected with Flushing by a STEAM TRAMWAY, which runs every 3/4-1 1/2 hr., in 1/2 hr. (fares 25, 20 c.), passing the village of *Souburg*, where Charles V. abdicated in 1556. A statue was erected here in 1872 to Philip van Marnix (d. 1598; p. 91), the famous author and statesman, who was lord of the manor.

From Middelburg an omnibus (60 c.; one-horse carr. 5, two-horse 6 fl.) *runs in summer* twice daily in 1 1/2 hr. to (10 1/2 M.) Domburg (*Bad-Hotel, with garden*, R. from 2 fl., B. 80 c., déj. 1 1/4, D. 2 1/4, pens. from 4 fl.; *Strand-Hotel*, R. 1 1/4-3, pens. 4-6 fl.; Hôt. de l'Europe, R. from 2 1/2, déj. 1 1/4, D. 2 1/2, pens. from 4 fl.; *Schuttershof*, R. 1 fl., 20 c., B. 70 c., déj. 1 1/4, D. 1 3/4, pens. 5 fl., all near the beach; Pension Bellevue; lodgings in the *ce 11-17 fl.* per week), a small and still somewhat primitive bathing-*frequented* by Germans, Dutchmen, and Belgians. Pleasant walk

in the neighbourhood: to *Duinvleet*, the *Château of Westhoven* (formerly the residence of the bishops of Middelburg), *Dunbeek*, *Berkenbosch*, etc. — About 5 M. (good road) to the S.W. of Domburg lies *Westcapelle*, with the largest dykes in Holland and an old Gothic tower now used as a lighthouse (adm. on application to the burgomaster). The workmen employed here on the dykes are probably the direct descendants of Danish fishermen of the Norman period.

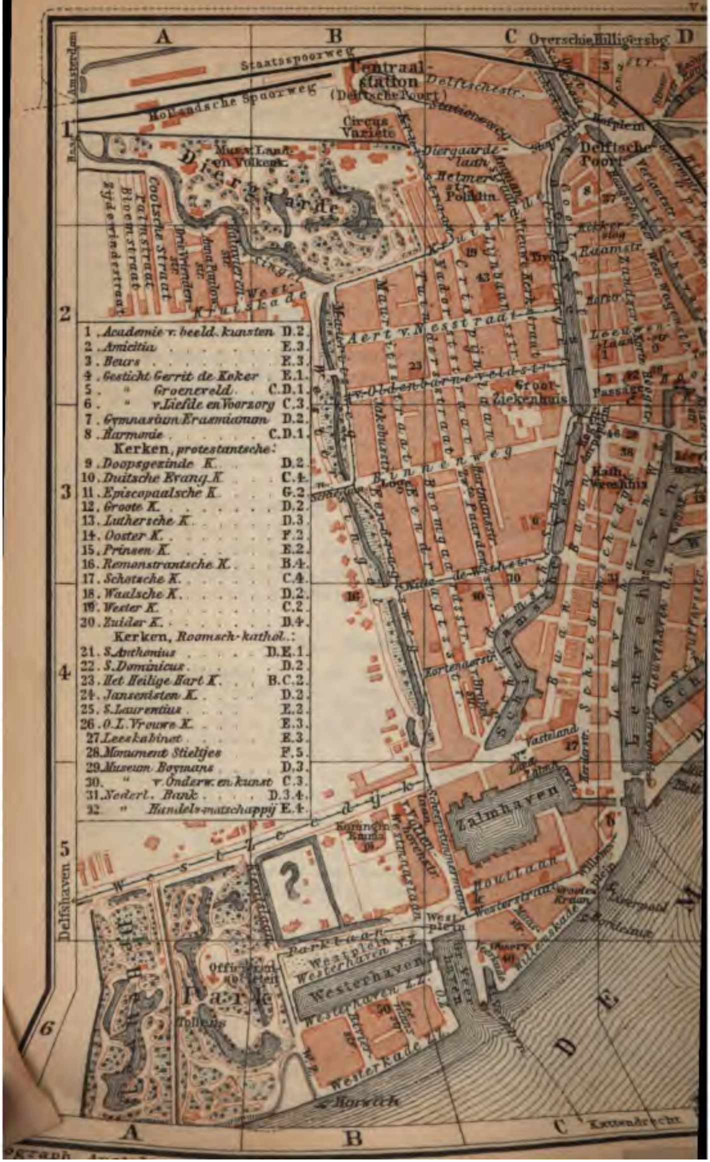
On the N. coast of the island of Walcheren, 3½ M. from Middelburg (steamboat daily there and back), lies the ancient and decayed town of **Veere** *(Hôtel Roland; Campveerschen Toren)*, with a fine Gothic church (partly destroyed) of 1348, a Gothic baptistery, and numerous quaint old houses. On the façade of the interesting town-hall, which was built about 1470 by Ant. Keldermans the Elder (p. 187), are statuettes of lords of Veere and their wives (ca. 1530); in the interior are some valuable antiquities, including the enamelled and chased Goblet of Maximilian' (16th cent.). A drive to Veere, Domburg, and Westcapelle makes a pleasant excursion for one day from Middelburg (recommended also to cyclists).

6½ M. *Arnemuiden;* the ancient harbour, of importance in the 16th cent., is now under tillage. The train crosses *Het Sloe*, an arm of the Scheldt, by an embankment connecting the islands of Zuid-Beveland and *Walcheren*. — 12½ M. *'S Heer-Arendskerke.* The line now traverses a fertile district, where the peasants wear an interesting national costume. Near Goes is the *Wilhelmina Polder*, upwards of 4000 acres in extent.

15½ M. **Goes** *(Hotel de Korenbeurs)*, or *ter Goes*, the capital (6600 inhab.) of the island of *Zuid Beveland*, with valuable archives, and the insignificant remains of the château of *Ostende* (in the courtyard of the inn of that name), formerly belonging to Countess Jacqueline of Bavaria. The train commands a view of the lofty Gothic **Church*, consecrated in 1422, with a small tower over the crossing. The Court Room in the *Hôtel de Ville* is fitted up in the Louis XV. style, and contains paintings in grisaille by J. Geeraerts.

19 M. *Kapelle-Biezelinge.* Kapelle has an interesting church. — At (21 M.) *Vlake* the *Zuid Beveland Canal* is crossed. 22½ M. *Kruiningen-Yerseke;* 27 M. *Krabbendyke;* 28½ M. *Rilland Bath.* To the right rises *Fort Bath* (p. 187). The train now quits the province of Zeeland (p. 187), and crosses the *Kreekerak* (p. 187), an arm of the Scheldt now filled up. 34½ M. *Woensdrecht.*

38½ M. **Bergen op Zoom** *(Hof van Holland*, R. 1½, B. ½, déj. 1¼, D. 1½, pens. 4 fl.; *Gouden Leeuw; Prins van Luyk)*, with 13,500 inhab., was in the 15th cent., owing to its fisheries and cloth-trade, one of the most flourishing towns in the Netherlands. Under Charles V. it became the capital of a margraviate, which came into possession of the Elector Palatine by marriage in 1722, but reverted to Holland in 1801. The town was fruitlessly besieged by the Spaniards in 1588 and 1622; but it was captured by the French in 1747 in spite of the strong fortifications constructed by Coehoorn *(1641–1704)*, the famous Dutch general of engineers. — The *Stadhuis* contains several portraits of Margraves of the province, and a fine chimney-piece of about 1492 (traces of Renaissance influence), formerly preserved in the margraves' palace, which is now used as


A
B
C
D
Overschie Hilligersbg.
Amsterdam
Delfshaven
Staatsspoorweg
Hollandsche Spoorweg
Centraal-station
(Delftsche Poort)
Delftschestr.
Stationsweg
Circus Variété
Mus. v. Land- en Volkenk.
Diergaarde
Diergaardelaan
Politie
Delftsche Poort
Aert v. Nesstraat
Binnenweg
Kruiskade
Coolsche straat
Bloemstraat
Palmstraat
Rijderstraat
Groot Ziekenhuis
Passage
Kath. Weeshuis
Kortenaerstr.
Vasteland
Zalmhaven
Boompjes
Houtlaan
Westerstraat
Groote Kraan
Westplein
Westerhaven
Westerkade
Willemskade
Park
Officiers sociëteit
Tollens
Harwich
Katendrecht
1. Academie v. beeld. kunsten D.2.
2. Amicitia E.3.
3. Beurs E.3.
4. Gesticht Gerrit de Koker E.1.
5. " Groeneveld C.D.1.
6. " v. Liefde en Voorzorg C.3.
7. Gymnasium Erasmianum D.2.
8. Harmonie C.D.1.
Kerken, protestantsche:
9. Doopsgezinde K. D.2.
10. Duitsche Evang. K. C.4.
11. Episcopaalsche K. G.2.
12. Groote K. D.2.
13. Luthersche K. D.3.
14. Ooster K. F.2.
15. Prinsen K. E.2.
16. Remonstrantsche K. B.4.
17. Schotsche K. C.4.
18. Waalsche K. D.2.
19. Wester K. C.2.
20. Zuider K. D.4.
Kerken, Roomsch-kathol.:
21. S. Anthonius D.E.1.
22. S. Dominicus D.2.
23. Het Heilige Hart K. B.C.2.
24. Jansenisten K. D.2.
25. S. Laurentius E.2.
26. O. L. Vrouwe K. E.3.
27. Leeskabinet E.3.
28. Monument Stieltjes F.5.
29. Museum Boymans D.3.
30. " v. Onderw. en kunst C.3.
31. Nederl. Bank D.3.4.
32. " Handelsmatschappij E.4.

ROTTERDAM
1:16,600
0 50 100 200 300 400 500
Meter.
E F G H
1 2 3 4 5 6
Veemarkt
Oostvestplein
Oostpoort
Hoogstraat
Station Beurs
Haringvliet
Maasstation
Boerengat
Oude Haven
Oude Maas
Spoorweghaven
Binnenhaven
Entrepôt haven
Parallelweg
Dordrecht, Venlo, Antwerp
Wagner & Debes
33. Nederl. Stoomboot Maatsch. D. 4.
34. " -Amerik. S. M. F. 5.
35. Oudemannenhuis F. 2.
36. Ouderrouwenhuis F. 2.
37. Paleis v. Justitie D. 3.
38. Politie E. 2., D. 3.
39. Post en Telegraaf E. 3.
40. Raadhuis E. 2.
41. Rotterdamsche Bank D. 4.
42. Schielandshuis D. 2.
43. Groote-Schouwburg (Théâtre) C. 2.
44. Stadswaag E. 3.
45. Standbeeld v. Erasmus E. 2.
46. " v. Hogendorp D. 3.
47. Synagoge D. 2., D. 4.
48. Weeshuis E. 2.
49. Etinogr. en mar. I. Mus. C. 3.
50. Zeemanshuis B. 6.
51. Zeeliedenhuis D. 1.
52. Witte Huis E. 3.

Geldersche Kade 30 (Pl. E, 3); *Boneski* (Pl. D, 1), Hofplein 14. — *Café-Restaurant Fritschy*, on the Noordereiland, near the Willems-Brug (p. 278). — **Beer:** **Pschorrbräu*, Korte Hoog-Straat 21, D, between 5 and 7 p.m. 1 fl., concert in the evening; *Löwenbräu*, Hoog-Straat 353, frequented by Germans. — **Wine at the** *Continental Bodega*, Kolk-Kade 5; *Bodega Oporto*, Oudehaven-Kade 51.

Cabs. For 1-2 pers. 60 c. per drive, for 3-4 pers. 70 c.; per hour 1 fl. 25 c., each additional hour 1 fl. — From midnight till 6 a.m., per drive 90 c., per hr. 1½ fl. — Each trunk 15 c. — For the drive from any of the railway-stations into the town, with luggage, 1 fl. is generally charged.

Tramways. The chief station is the *Beursplein* (Pl. E, 3), whence all the chief lines diverge, except the line from the Maas Station to the Central Station and Willemsplein (comp. the Plan.). — STEAM TRAMWAYS. 1. To *Kralingen*, to the E. of Rotterdam, see p. 188. 2. To (20 min.) *Overschie*, to the N.W. 3. From the Oldenbarnevelt-Straat (Pl. C, 2) to *Delftshaven* and *Schiedam* (p. 279; ½ hr.). 4. Viâ *Barendrecht* (p. 412) and the islands of *Beyerland* and *Overflakkee* to *Nordbrabant*.

Post and Telegraph Office (Pl. 39; E, 3), near the Exchange.

Porters of the *Nederlandsche Maatschappy tot Allgemeene Dienstverrichting* (brown coat and kepi), small articles of baggage 10 c. per ¼ hr., 15 c. per ½ hr.; trunk 20 c.; after 8 p.m. 10 c. extra.

Booksellers. *Van Hengel*, Hoog-Straat 385; *H. A. Kramers & Son*, Geldersche Kade 26; *Bazendyk*, Zeevischmarkt 14. — **Art Dealers.** *Oldenzeel*, Glashaven 20 (Pl. D, 3, 4); *Museum Arti* (modern pictures and antiquities), Zwartehond-Straat 13; *C. Kryzer*, Oppert 146 and Binnenrotte 137. — **Art Exhibitions** in the *Art Club*, Geldersche Kade, and at *Oldenzeel's* (10-4; adm. 25 c.).

Cigars. *Weinthal & Co.*, Hoog-Straat 244. This firm has numerous branches in Rotterdam and other towns of Holland.

Money Changers. *Wissel-en-Effectenbank*, Noordblaak 29; *Handelsbank*, Noordblaak 47, and several smaller offices near the Exchange. The rate of exchange for foreign money is more favourable in a large commercial town like this than at The Hague and elsewhere.

Steamboats. *To Dutch and Rhenish Ports.* Eight times daily to *Delft*, see p. 280; once daily (except Sun.) to *Amsterdam*; three times to *Briel* in 2 hrs.; six or eight times to *Dordrecht* (p. 410) in 1½ hr.; twice to *Gouda* (p. 387) in 2½ hrs.; twice (except Sun.) to *S'Hertogenbosch* in 6 hrs.; to *Antwerp*, see p. 186. — To *Cologne* viâ *Arnhem*, by the Cologne & Dusseldorf Steamship Co.; and to *Cologne* viâ *Dordrecht*, *Tiel*, and *Nymwegen*, by the Netherlands Steamship Co., see p. 398.

To and from British Ports. To *Harwich* viâ *Hoek van Holland*, see p. 265. — To *London*, see p. 265. — To *Hull*, 3-4 times weekly in 17-18 hrs. (fare 15*s*., return 25*s*., tourist-return 20*s*.). — To *Leith*, twice weekly in 30 hrs. (25*s*., return-ticket 40*s*.). — To *Grimsby*, twice weekly in 15 hrs. (15*s*., return 20*s*.). — Also to *Newcastle* (22*s*. 6*d*., 11*s*. 6*d*.), *Goole*, *Liverpool*, *Grangemouth*, *Dundee*, etc. Comp. Van Santen's Officieele Reisgids voor Nederland.

Theatres. *Groote Schouwburg* (Pl. 43; C, 2), at the corner of the Aert van Nes-Straat and the Lynbaanslaan, from Sept. to May, twice or thrice a week; *Tivoli-Schouwburg*, Coolsingel 24 (Pl. C, 2), comedies, performances twice or thrice a week. — **Variety Theatres:** *Circus Variété* (Pl. B, 1), Stationsplein; *Casino Variété*, Coolsingel. — Open-air concerts, see p. 277.

British Churches: *English*, Henry Turing, *Esq.*, Boompjes 76; vice-consul, *J. W. Van Dyk, Esq.* — **United States Consul**, *Soren Listol, Esq.*; vice-consul, *A. H. Voorwinden, Esq.* — **Lloyd's Agent**, *Mr. John Hudig*, Willemsplein 9.

English Church (*St. Mary's*), at the E. end of the Haringvliet; services at 11 a.m. and 7 p.m.; chaplain, *Rev. N. S. M. Atkinson*. — **Presbyterian Churches:** *English*, in the Haringvliet; services at 10 a.m. and 6 p.m. (*Rev. S. Davies*). *Scottish*, Vasteland 2, Scholsche Dyk; services at 10.30 a.m. and 6.30 p.m. (*Rev. Irwin Brown, M. A.*, Avenue Concordia 146).

Principal Attractions (½ day). Monument of Erasmus (p. 272); Boymans Museum (p. 273); the Boompjes and the bridge over the Maas to the Koningshaven (p. 278).

Rotterdam, with about 320,000 inhab. ($^1/_4$th Rom. Cath.), including the suburbs of *Delfshaven*, *Charlois*, and *Kralingen*, is situated about 15 M. from the North Sea, on both banks of the *Maas* or *Meuse*. The river, which is tidal for a considerable distance above Rotterdam, admits the largest sea-going ships to the quays of the town. The rise of the tide varies from $4^1/_2$ to 8 ft., according to the wind. Rotterdam is the most active seaport in Holland. About one-half of the total national imports by sea and nearly one-half of the exports (p. xxxviii) pass through it, besides four-fifths of the Dutch trade with the Rhine. The most important cargoes are grain, coffee, sugar, tobacco, rice, tea, and spices. Near the harbour are large ship-building yards, tobacco factories, sugar refineries, and distilleries, and also the extensive machine-works of Feyenoord (p. 279). The older portion of the city, Rotterdam proper, which received town-rights in 1340, lies upon the right bank of the Maas, near its confluence with the *Rotte*. It is intersected by numerous canals, such as the *Leuvehaven*, *Oude Haven*, *Nieuwe Haven*, *Scheepmakers Haven*, *Wynhaven*, *Blaak*, *Haringvliet*, etc., which lend a characteristic air to the town. The Antwerp and Amsterdam lines are connected with each other by a lofty iron viaduct, 1 M. long, carried across the town in 1870-77.

The *Beurs Station* or *City Railway Station* (Pl. E, 3) lies in the centre of the town, considerably above the level of the streets, and is reached by steep flights of steps.

Opposite the railway-station is the **Exchange** (Pl. 3; E, 3), designed by *Van der Werff* and built of sandstone in 1722, enclosing a spacious court, flanked by colonnades, and covered with glass. Business-hour 1 p.m.; market in the morning. — The tower of the Exchange contains a fine set of chimes. — To the W. of the Exchange is the large *Post and Telegraph Office* (Pl. 39; E, 3).

A few minutes to the S.E. of the Exchange, at the corner of the Wynhaven and the Geldersche Kade, lies the *Witte Huis* (Pl. 53; E, 3), a ten-storied tenement-house, 130 ft. high, said to be the highest private building on the Continent, erected in 1897-98 by W. Molenbroek (fine view of Rotterdam from the top; adm. 25 c.; no charge for the lift). — The adjacent *Boompjes*, see p. 278.

At the W. extremity of the busy Noord-Blaak (Pl. D, 3), which leads to the W. from the Beursplein ('Exchange Square'), is the *Fish Market* (Pl. D, 3). A little farther on in this direction is the Boymans Museum (p. 273).

To the N. of the Exchange lies the Groote Markt (Pl. D, E, 2), the greater part of which is constructed on vaulting over a canal. It is embellished with a bronze statue, by Hendrik de Keyser (p. 329), of the illustrious **Erasmus of Rotterdam** (Pl. 45), properly *Gerrit Gerritss*, who was born at Rotterdam in 1467 and died at Bâle in 1536. The monument was erected in 1622, and bears long Dutch and Latin inscriptions added in 1677.

The adjacent Hoog-Straat (Pl. D, 2), or high street, one of the busiest streets in Rotterdam and often thronged till late in the evening, is situated on an embankment which was originally built to protect the town from inundations. — The *Wyde Kerk-Straat* leads hence to the N.W. to the church of St. Lawrence. The façade of the house No. 5 in this street, with a statuette of Erasmus in the pediment, is an exact reproduction of the front of the house in which the great scholar was born.

The **Church of St. Lawrence** (*Groote Kerk*; Pl. 12, D 2), a Gothic brick edifice, was consecrated in 1477. The choir dates from 1487.

Interior. The entrance is through the sacristan's house, No. 31, on the S. side of the church (25 c. each person). — Like most Dutch churches, St. Lawrence is disfigured internally by the wooden stalls and pews. The chief objects of interest are the marble monuments of vice-admiral *Witte Corneliszoon de With* (d. 1658), by Pieter Rick, vice-admiral *Kortenaer* (d. 1665), by Rombout Verhulst (1669), and rear-admiral *Van Brakel* (d. 1690), by Joh. Blommendael, bearing long Latin or old Dutch inscriptions. The brazen screen which separates the choir from the nave dates from 1711-15. The large organ (4 manuals, 78 registers, 4762 pipes) is as famous as that at Haarlem. Organ-recital every alternate Frid. in summer at 2.30 p.m. (free); at other times the organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 210 ft. in height (325 steps; adm. 50 c., two pers. 75 c., on application to the sacristan), consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, removed in 1645, and replaced by a flat roof; and in 1651-55 it was disfigured by the construction of a massive support, extending across the entire façade. The view from the summit is very extensive. The towers of Briel, Schiedam, Delft, The Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather.

A little to the E., in the Kaasmarkt, is the *Stadhuis*, or town-hall (Pl. 40; E, 2), a large modern building with an Ionic portico; its back looks towards the Hoog-Straat. — In the neighbouring Nieuwe Markt (Pl. E, 2) is a handsome *Fountain* adorned with sculptures, commemorating the tercentenary of the establishment of Dutch independence (1572; see p. xxxv) in 1872, erected in 1874.

To the W. the Hoog-Straat ends in the Korte Hoog-Straat (Pl. D, 2), which contains several popular cafés (p. 270) and the *Passage*, an arcade built in 1878-79 from the plans of J. C. van Wyk. The other end of the Passage leads to the Coolvest (p. 277).

The ***Boymans Museum** (Pl. 29; D, 3), on the Schiedamsche Dyk, a collection of pictures, chiefly by Dutch masters, although inferior to the galleries of The Hague and Amsterdam, is well worthy of a visit. The nucleus of the collection was a bequest by *Mr. F. J. O. Boymans* (d. 1847) of about 360 paintings, which were reduced to 163 by a disastrous fire in 1864. The new building was completed in 1867, and the collection has since been extended to about 450 *pictures* and upwards of 2000 drawings and engravings. Adm. *5 c. on Sun., 11-5*, and Wed., 10-5; 25 c. on Tues., Thurs., Frid., *and Sat., 10-5* (in winter, 10-3); closed on Monday. — The red *numbers on the pictures are those of the French catalogue of 1882.*

(75 c., incl. the 'Supplément of 1899); the black numbers (shown within brackets in our description) are those of the Dutch catalogue of 1899 (10 c.). Catalogue of the drawings, in Dutch only, 50 c.

Ground Floor. On the left are two rooms containing *Drawings.* A few of the finest (*e.g.* several *Rembrandts* in the first room; *Rubens*, Crucifixion, in the second room) are exhibited on the walls; the others are shown on Tues., Thurs., Frid., and Saturday. In the first room also: 5. Adoration of the Shepherds, a painted relief in alabaster, by an unknown Dutch master of the second half of the 16th century.

In the portrait-room to the right of the vestibule: 388 (398). *Pieneman*, King William III.; 334 (345). *Bisschop*, Prince Henry of the Netherlands; 350 (365). *P. Josselin de Jong*, Rochussen the painter; 363. *Jos. Israëls*, M. de Monchy; portraits of several burgomasters of Rotterdam. — The groundfloor also contains the *City Library* (30,000 vols.). For admission apply to the librarian, daily except Sun., 11-3 o'clock.

Upper Floor. On the landing: 59 (60). *Dirk van Deelen*, Susanna and the Elders in the court of a castle. — At the top of the staircase: 222, 223 (223, 224). *A. Pynacker*, Landscapes; 241 (243). *J. van Ruysdael*, Landscape; 205 (203). *C. Netscher*, 103, 104 (106, 107). *B. van der Helst*, 180 (178). *M. Mierevelt*, Portraits.

Room A. To the right: 247 (249). *Corn. Saftleven*, Satirical allegory of the legal profession; (293). Nine miniatures of the Versyden family; 185 (183). *Jan Miense Molenaer*, Rustic merry-making; 252. *H. Saftleven*, Landscape among the dunes; 184 (182). *Jan Mytens*, Portrait of Grand Pensionary Cats and his cousin Cornelia Baars. *A. van. Dyck* (?), 62 (64). Group of saints, a sketch; 63 (65). Sketch for the large portrait-group of Charles I. and his family at Windsor, in a remarkably easy and spirited style. 293 (299). *Flemish School*, Sketch of riders; 253 (257). *Jan van Scorel*, Portrait of a boy; 215 (216). *B. van Orley*, Christ on the Cross; 32. *Dirck Bouts* (?), St. John the Evangelist. — Above, along the walls: 70-73. *C. W. Eversdyck* (of Goes, beginning of 17th cent.), Corporation-pictures, of little interest, from the town of Goes.

Room B. To the right: No numbers, *A. Palamedesz*, Two guard-rooms; 192 (190). *P. Moreelse*, Vertumnus and Pomona; 43. *Phil. de Champaigne*, Portraits of two artists (1654); *82. *Joost van Geel*, Mother, nurse, and child, a strongly coloured example of this exceedingly rare pupil of Metsu; *97 (100). *W. C. Heda*, Still-life; *66 (70). *Ger. van den Eeckhout*, Boaz and Ruth (1665); 44. *Pieter Claesz*, Still-life; 270 (274). *Abr. van den Tempel*, Portrait-group (1671); 271 (275). *G. van Tilborch*, Flemish family-group; 63. *A. de Lorme*, Interior of the Church of St. Lawrence at Rotterdam; *302 (295b). *S. de Vlieger*, Silvan landscape; 237 (240). *Rembrandt*, *Portrait of his father*, the miller Harmen Gerritsz. van Ryn (school-*piece); 12. *A. van Beyeren*, Sea-piece; 122 (125). Jan Olis, Portrait

of a lady; 279 (283). *Adr. van de Venne*, Portrait; (46). *P. Codde*, Portrait of an artist; 136. *F. de Hulst*, View of Nymwegen; 317 (324). *Th. Wyck*, Peasant-interior; *26 (27). *F. Bol*, Portrait; 135. *F. de Hulst*, The old Oostpoort at Hoorn; 143 (141). *W. Kalff*, Kitchen-interior; 204 (202). *Eglon van der Neer*, Lady and gentleman playing music; (303). *De Vlieger*, Sea-piece; 239 (241). *Sal. Rombouts*, Landscape; 48. *J. D. Cool*, Regent-piece.

Room C. To the right: 153 (152). *C. Lelienbergh*, Dead game. *Aelbert Cuyp*, *51. River-scene by morning-light, *50. Two grey horses, 54. Eating mussels, (285). The old Oostpoort at Rotterdam, 53. Cow's head. Above these, 57 (58), 55 (56), 56 (57). Portraits by *Jacob Gerritsz Cuyp*, father of Aelbert. — 96 (99). *Adr. Hannemann*, Grand Pensionary Jan de Witt; (93). *J. Hackaert*, Landscape; 230 (232). *W. de Poorter*, Transitoriness, an allegory; *150 (149). *Salomon Koninck*, Gold-weigher (1651); 217 (218). *Adr. van Ostade*, Old man in his study; *75 (77). *Govaert Flinck*, Woman sitting under a tree giving her hand to a man standing in front of her, one of the master's finest works, belonging to the period when he was a close adherent of Rembrandt (1646); 244 (248). *Jacob van Ruysdael*, Old Fish Market at Amsterdam, the figures by *Jan van Battem*. 264 (269). *Jan Steen*, Stone-operation; a stone being cut out of the head of a credulous peasant by a doctor, to the great amusement of the bystanders ('le malade imaginaire'). *17. *Job Berck-Heyde*. Old Exchange at Amsterdam; 322 (329). *Eman. de Witte*, Fishmonger at Amsterdam; 246 (248). *P. Saenredam*, Old Church of St. Mary at Utrecht; *242 (244). *Jacob van Ruysdael*, Cornfield in sunshine, a very beautiful landscape, evidently influenced by Rembrandt; *11. *Abr. van Beyeren*, Fish; 296 (304). *H. van Vliet*, Interior of the New Church at Delft; 164 (162). *N. Maes*, Gentleman, lady, and child; 128. *Gysbert d'Hondecoeter*, Poultry-yard (1652).

Room D (principal room). To the right: *99 (102). *J. D. de Heem*, Fruit; 255 (260). *D. Seghers*, Flowers; *149 (148). *Phil. Koninck*, Landscape (1664); no number, *Sal. Koninck*, Judas returning the pieces of silver; 166, 165 (164, 163). *N. Maes*, Portraits of Maerten Nieuwpoort and his wife; *109 (112). *M. Hobbema*, Landscape; *27 (28). *Ferd. Bol*, Portrait of a boy (1656); 300 (309). *Simon de Vos*, Portrait; 284 (289). *L. Verschuier*, The Maas at Rotterdam; 206 (204). *C. Netscher*, Family group; 251, 250 (255, 254). *Dirck Santvoort*, Shepherd and shepherdess; A. van de Velde, *274 (278).

The farrier, 275 (279). Cattle at pasture, two of his earliest works (1658); 216 (217). *Adr. van Ostade*, Peasant laughing; *45. *G. Coques*, The toper; 58 (59). *Direk van Deelen*, Musical party (1636); 15. *N. Berchem*, Landscape; 261 (266). *H. M. Sorgh*, Groote Markt at Rotterdam; 147 (145). *Jan van Kessel*, Prinsengracht at Amsterdam; 195 (193). *Fr. de Moucheron*, Mountain-landscape, with accessories by *A. van de Velde;* 8. *A. Beerstraten*, The old town-hall of Amsterdam, with figures by *J. Lingelbach;* 6. *L. Bakhuysen*, Seapiece; *308 (310). *Jan Weenix*, Dead swan; 16. *Gerrit Berck-Heyde*, View of Cologne, with St. Cunibert's in the foreground, and the Bayenthurm behind, the cathedral not being included; 218 (219). *I. van Ostade*, Travellers in front of an inn; 324 (332). *Phil. Wouverman*, Scene of plundering, in the background a burning village; *74 (76). *Karel Fabritius*, Portrait, formerly ascribed to Rembrandt, of whom it is not unworthy; 263 (268). *Jan Steen*, Feast of St. Nicholas, a merry family-group of seven persons; *243 (245). *J. van Ruysdael*, The sandy road; 245 (247). *Sal. van Ruysdael*, River-scene near Dordrecht, with barges and cattle, the atmosphere wonderfully transparent; *170 (168). *Jan van der Meer the Elder* of Haarlem, View of Nordwyk; *148 (147). *J. Koninck*, Herd-boy with cattle; *30. *Jan Both*, Italian landscape; *105 (108). *B. van der Helst*, Lady and gentleman in a park (landscape by *A. van Everdingen;* 1654); 4. *Jac. Backer*, Portrait; 94 (97). *F. Hals the Younger*, Quack; 85 (88). *Jan van Goyen*, Landscape; 175 (174). *G. Metsu*, Pastor in his study; 102 (105). *B. van der Helst*, Portrait of a clergyman (1638). — *108 (111). *Hobbema*, Landscape.

Small, but charming: by the side of a pond in which two men are fishing, stands a cottage shaded by lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with the surface of the water most effectively handled.

*238. *Rembrandt*, 'De Eendracht van 't land' (union of the country), an allegorical painting, not very intelligible in its details, and probably executed in 1648, the year of the Peace of Westphalia, which Dutch poets and painters were never tired of celebrating. Though merely a study in brown monochrome, probably a sketch for a larger work, and unfinished, it is remarkably effective.

The foreground and part of the middle distance represent the interior of a fortress. In the centre is a lion couchant, bound by two chains, one of which is attached to a wall on the right, bearing the arms of Amsterdam with the words 'Soli Deo Gloria', while the other is fastened to the seat of Justice, who is represented in an attitude of supplication on the left. The lion raises its head defiantly and places his paws on a bundle of arrows, the emblem of the United Provinces, the shields of which surround him. The foreground is occupied by knights arming themselves to battle for the republic, while the guns on the ramparts are seen firing on the enemy, who retreats in wild confusion.

Above, 68 (72). *A. van Everdingen*, Landscape; 277 (281). *W. van de Velde the Younger*, Port of Texel; 145 (143). *Th. de Keyser*, Portrait; 203 (201). *A. van der Neer*, Moonlit landscape; *93 (95). *F. Hals the Elder*, Portrait (ca. 1635); 191 (189). P. Moreelse, Portrait.

Rooms E. and F. contain the Modern Pictures. Room E.: 376, 377. *Langendyk*, Warlike scenes from the 18th cent. (painted in 1779 and 1780); 349 (361). *H. van Hove*, Landscape near Rotterdam; *Koekkoek*, 355 (372). Forest-scene, 357 (374). Winter-landscape, 356 (373). Landscape in Guelders; 340. *H. van de Sande Bakhuyzen*, Cattle. — Room F.: 427 (432). *H. J. Weissenbruch*, Landscape with wind-mill; 352 (369). *J. C. Klinkenberg*, The Vyverberg at The Hague; 409 (418). *Therese Schwarze*, Orphans; (354). *P. J. C. Gabriel*, Landscape near Overschie; 395 (404). *W. Roelofs*, Landscape (cattle by *De Haas*); 362. *Jos. Israëls*, Woman at a window; 392 (461). *Ch. Rochussen*, Battle of Vroonen, between Count Floris V. of Holland and the West Frisians, 1276; 364. *J. B. Jongkind*, Moonlight-view of Overschie (1872); 337 (349). *J. B. Bosboom*, Interior of a Protestant church (1856); 376 (389). *A. Neuhays*, Interior of a workman's house at Drente; 366 (382). *Mauve*, Pasturage; no number, *J. Maris*, The nurse; 338 (350). *J. Bosboom*, Interior of the church of St. Lawrence at Alkmaar. *Ary Scheffer* (p. 412), 397 (407). Count Eberhard of Wurtemberg cutting the table-cloth between himself and his son; 398 (406). Count Eberhard by the dead body of his son who had fallen while fighting bravely in battle (after Uhland). 330 (341). *J. J. van de Sande Bakhuyzen*, View of The Hague; *368 (384). *H. W. Mesdag*, Sunrise on the Dutch coast (1875); (347). *Th. de Bock*, Autumn; *369 (385). *Mesdag*, Stormy sea.

The Hogendorp's Plein (Pl. C, D, 3), at the back of the Museum, is adorned with the statue of *Gysbert Karel van Hogendorp* (Pl. 46; 1762-1834), the 'promoter of free trade', and the 'founder of the Dutch constitution', by *Geefs* (comp. p. 303). A flower-market takes place in this square every morning. — In the Coolsingel are the *Tivoli Theatre* (p. 271) and the handsome *Hospital* (*Groot-Ziekenhuis;* Pl. C, 2), In the Coolvest, opposite the hospital, is the *Gymnasium Erasmianum* (Pl. 7; D; 2), with a handsome group of sculpture in the pediment.

The **English Church** (Pl. 11; G, 2), at the E. end of the Haringvliet (Pl. F, 2), was originally built by the great Duke of Marlborough during his command in the Netherlands, and has been used as a barrack, a hospital, a storehouse, and an armoury. Over the entrance, below the English royal arms, are the arms of the Duke of Marlborough.

On the N. side of the town, outside the *Delft Gate* (Pl. C, D, 1), the only one of the old city-gates which is still standing, is situated the **Zoological-Botanical Garden** (*Diergaarde;* Pl. A, B, 1, 2; adm. 50 c.), tastefully laid out (restaurant). The beasts of prey are fed at 2.30 p.m.; concerts from June to Sept. on Tues. and Frid. at 8 p.m.

An important new quarter has recently sprung up on the W. side of the town. On the Mathenesserlaan, in the extreme W., not far from Delftshaven (p. 279), is the new building (1899-1900) for

the *Municipal Archives*, which contains a collection of documents relating to Rotterdam, books, engravings, and drawings.

Along the river in this neighbourhood stands the *Willem's Plein* and the *Willem's Kade* (Pl. B, C, 3, 4). At the W. extremity of the latter, in the old building of the Yacht-Club (Pl. 49; C, 4), are the *Museum voor Land- en Volkenkunde* and the *Maritime Museum*, containing curiosities from the East Indies, Africa, and Japan, and a collection of objects connected with navigation from the 17th cent. onwards (entrance, Willem's Kade 25, open daily except Thurs., 10-4; Sun., Tues., and holidays 10 c., Wed. & Sat. 6 c., Mon. & Frid. 25 c.). — On the other side of the Veerhaven stands the *Zeemonsheis* (Pl. 50; B, 6). — The tasteful new building of the *Yacht Club* is on the other side of the Maas.

The ***Park** (Pl. A, B, 6), which extends to the W. along the bank of the Maas, affords a pleasant promenade, and may be reached by tramway from the Exchange (but not from the Boompjes). It is embellished with clumps of trees, grassy expanses, and fish-ponds, while the new *View Terrace* (restaurant), on the Maas, and other points command a view of the busy scene on the river. In summer a military band plays here at the *Officieren-Societeit* on Sun. afternoon and evening and on Wed. evening (strangers admitted on introduction, obtainable from the chief hotel-keepers, etc.). In the middle of the park rises a marble statue by Strackée of the popular patriotic poet, *Hendrik Tollens* (1780-1856), erected in 1860. — Near the park is the Wester-Kade, the quay of the steamers to Harwich via Hoek van Holland (p. 265). On the opposite bank of the Maas (steamboats) is the *Dockhaven* (p. 279).

The ***Boompjes** (Pl. D, E, 4), a handsome quay, which derives its name from the trees planted upon it, extends all along the river-front of Rotterdam. Most of the large passenger-steamers start here (comp. the Plan). Visitors may usually enter and inspect the vessels without objection, provided they do not get in the way of the work in hand.

At the upper end of the Boompjes the river is crossed by two **Bridges** (Pl. E, F, 4): the *Railway Bridge*, opened for traffic in 1877, which rests on four buttresses, or on nine, if those on the island of *Noordereiland*, opposite Rotterdam, be included; and the *Willems-Brug* (fine view) for carriages and foot-passengers, opened in 1878, 330 yds. long, and also resting on four buttresses.

On the Maas-Kade on the Noordereiland, immediately to the right of the bridge, is the *Café-Restaurant Fritschy*, which commands a fine view of Rotterdam. The middle of the Noordereiland is occupied by the *Burgemeester-Hoffmann-Plein* (Pl. F, 4, 5), embellished with a monument (Pl. 28; F, 5) to Stieltjes (d. 1878), the engineer who planned the harbour-works on the left bank, and with a fountain, by *H. Evers* (1899), commemorating the accession of Queen Wilhelmina. The large **Kenings-Haven** (Pl. F, G, 3, 4),

about 160 yds. in breadth and 1100 yds. in length, lies between the Noordereiland and the island of *Feyenoord*. Railway and road are conducted across the harbour on swing-bridges, through the openings of which the largest vessels can pass.

On the S.W. side of Feyenoord are two other harbours, constructed since 1873, *viz.* the **Binnen-Haven** (Pl. F, G, 5, 6), which is about 1000 yds. long and is adjoined on the E. by the Entrepôt-Haven or free harbour, and the **Spoorweg-Haven** (Pl. F, 6), which is 1300 yds. long. The latter is well seen from the second swing-bridge, which leads to the *Wilhelmina-Kade* (Pl. E, D, 6), on the left bank of the Maas.

By this quay lie the large passenger-steamers of the *Rotterdam Lloyd* and *Dutch-American Steamship Co.* (visitors admitted to the emigrant-ships; fee). From the above-mentioned swing-bridge we may now return to the Boompjes by one of the small steamers which start here every 20-30 min. (fare 5 c.), or proceed to the S.W., passing the new *Rynhaven* (Pl. E, 6) and the still unfinished *Maashaven*, to the *Dockhaven* and to the *Petroleum-Haven* at *Charlois*. From the Dockhaven small steamboats ply at short intervals to the Park (p. 278).

On the E. side of Feyenoord are the extensive machine works and wharf of the *Nederlandsche Maatschappy voor Scheeps-en-Werktuigbouw 'Feyenoord'*, employing more than 1000 workmen.

38. From Rotterdam to The Hague, Leyden, Haarlem, and Amsterdam.

52½ M. RAILWAY (*'Hollandsche Spoorweg'*; stations, see p. 270) in 1¼-3 hrs. (fares 3 fl. 50, 2 fl. 75, 1 fl. 75 c.). To (1¼ M.) *The Hague* in ⅓-1 hr. (fares 1 fl. 45, 1 fl. 20, 75 c.). Return-tickets to Amsterdam, see p. 265. Luggage extra. — Passengers are cautioned against leaning out at the windows, as the carriages pass close to the railings of the numerous bridges.

Rotterdam, see p. 270. — To the left, as we quit Rotterdam, appears *Oud-Delftshaven* on the Maas, with 13,000 inhab., the birthplace of the naval hero Piet Hein (p. 281), to whom a statue was erected here in 1870. A party of the 'Pilgrim Fathers' set sail from Delftshaven on July 22nd, 1620, for North America. A tablet in the Protestant church commemorates their last public religious service on European soil. — Flat pastures, numerous wind-mills, straight canals, and occasionally a few plantations and thriving farm-houses are the principal features of the country.

3 M. **Schiedam** (*De Visschery*, plain), on the *Schie*, with 27,000 inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are still about 200 distilleries, in spite of a recent decline in the trade. Schiedam has also a large stearine candle factory and a considerable grain-trade. Steam-tramway to Rotterdam, see p. 271.

From Schiedam to Hoek van Holland, see p. 285.

Near the S. bank of the embouchure of the Maas (now silting up), on the island of *Voorne*, lies the formerly strongly fortified seaport of **Briel**, or *Brielle*, now an unimportant town with 4200 inhab., a quaint Stadhuis, and several old churches. Its capture by the 'Water Beggars', on April 1st, 1572, was the first overt act in the Dutch war against the Spanish supremacy. Briel was the birthplace of Admiral Martin Tromp (1597-1653; comp. p. 281). — On the S. side of the same island lies the naval port of **Hellevoetsluis**, with shipbuilding-yards, docks, and magazines.

9½ M. **Delft.** — **Hotels.** HOTEL LUBRECHTS (Pl. a; B, 4), Groote Markt 9, with café-restaurant, R. 1½, B. ¾, pens. from 3½ fl.; HÔTEL CENTRAL, Wynhaven 7, with café-restaurant, R. 2, D. 1¼ fl. (incl. wine 1 fl. 85 c.), new; HOTEL DE BOLK (Pl. b; A, 5), Buitenwatersloot 259, near the station, R. 1¼-1½, B. ½, déj. ¾, D. 1½ fl.; BALKENENDE, Noordeinde 50 (Pl. A, 2), near the Haagsche Poort. — CAFÉS-RESTAURANTS: **Phoenix*, *Bavaria*, both Binnenwatersloot (Pl. B, 4, 5), near the railway-station.

Post & Telegraph Office (Pl. 9; B, 3), Hippolytusbuurt.

Steam Tramway from the Rotterdam Gate (Pl. B, C, 6) to the Hague Gate (Pl. A, 1) and viâ *Ryswyk* to (35 min.) The Hague (see p. 284). — Also local trains from the Delft Station in 23 min. to the Dutch Station at The Hague (p. 283), with numerous stopping-places.

Steamer to Rotterdam eight times daily in 1½ hr. (fare 20 c. or 15 c.; starting from the Zuidwal, Pl. B, 6), an attractive trip.

Delft, an old-fashioned town of 32,300 inhab. (⅓ Rom. Cath.), with remarkably clean canals bordered with lime-trees, is situated on the *Schie*, which flows into the Maas at Delftshaven. The town was almost totally destroyed by fire in 1536, and in 1654 it was seriously damaged by the explosion of a powder-magazine; but it still possesses numerous interesting buildings of the 16th cent., especially at the Wynhaven and in the Koornmarkt and Voorstraat. Delft was the birthplace of *Hugo de Groot* (*Grotius*; 1583-1645), the statesman and scholar (tomb and monument, see p. 282), and of the painter *Jan Vermeer van Delft* (1632-75; comp. p. lx). In the 17th and 18th cent. the earthenware of Delft, made in imitation of Chinese and Japanese porcelain, was celebrated throughout Europe. This industry afterwards fell into decay but has been revived by *Messrs. Joost Thooft & Labouchère*, whose factory at the Oosteinde (Pl. 15; D, 4) is not, however, open to visitors.

On leaving the railway-station (Pl. A, 5) we observe the tower of the Nieuwe Kerk. We cross the *Singel-Gracht*, and then walk along the canal called *Binnenwatersloot* (Pl. B, 4) to the *Oude Delft*, which traverses the town from N. to S. On the left bank of the latter is the *Gemeenlandshuis van Delfsland* (Pl. 1; B, 4), with a Gothic façade of the beginning of the 16th cent., in sandstone.

A melancholy celebrity attaches to the *Prinsenhof* (Pl. 10; A, B, 3), also on the Oude Delft, as the scene of the death of William of Orange, the Silent, the founder of Dutch independence, who was assassinated here on 10th July, 1584 (see p. xxxv). The Prinsenhof, previously a monastery, was fitted up in 1575 as a residence for the princes of Orange and was afterwards long used as a barrack, but is now restored and fitted up as a William of Orange Museum (*open free daily*, 10-5, in Dec. and Jan. 10-3, Sun. and holidays 1-5).

1. Gemeenlandshuis van Delfsland . . . B.4.
2. Lutherse Kerk . . A.B.2.
3. Nieuwe Kerk . . . . . C.4.
4. Oude Kerk . . . . . B.3.
5. R. Kath. Kerken . . . B.3.
6. Koornbeurs . . . . . B.4.
7. Liefdadige Inrichting . C.5.
8. Polytechnische School . B.5.
9. Postkantoor . . . . . B.3.
10. Prinsenhof . . . . A.B.3.
11. Schouwburg . . . C.3.
12. Stadhuis . . . B. C.4.
13. Synagoge . . . . . C.5.
14. Zwemschool . . . . B.5.
15. Fabr. v. Delfts Aardewerk . . . . . D.4.
's Gravenhage
Haagsche Poort
Koepoort
Schoolpoort
Waterlooschepoort
Station
Rotterdamsche Poort
Mallegat
Schie
Groote Markt
Nieuwe Haven
DELFT
1 : 12000
Meter
Geograph. Anstalt von
Wagner & Debes, Leipzig

By passing through the door opposite the tower of the Oude Kerk, marked 'Gymnasium Publicum', and crossing the court, we reach the spot where the tragedy took place, on the first floor, to the right by the staircase. It is marked by an inscription. The murderer, a Burgundian named *Balthasar Gerards*, who was prompted by a desire to gain the price set upon the hero's head by Alexander Farnese, took up his position in front of the spot thus indicated, and when he discharged his pistol was quite close to his victim, who was descending the staircase with his friends. The marks left by the fatal bullet are still pointed out.

Opposite the Prinsenhof, on the site of an earlier church, is situated the Gothic *Oude Kerk* (Pl. 4; B, 3), erected in the 15th cent., with a somewhat leaning tower, and wooden vaulting of 1574. Tickets of admission (20 c., including a printed description) at the bookshop, Oude Kerkstraat 5. No admission on Sun. after 4 p.m.

It contains the monument of *Admiral Maarten Tromp* (d. 1653), the victor in thirty-two naval battles, the last of which, fought against the English, and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes' in 1652, he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. *Piet Hein* (d. 1629), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, also has a monument in this church (choir). A monument with a medallion-figure marks the tomb of the naturalist *Leeuwenhoek*, a native of Delft (1632-1723). Another interesting monument is that of Elizabeth Morgan (d. 1608), a daughter of Philip van Marnix (p. 268), erected in 1655 and restored in 1856. The carved pulpit, dating from the middle of the 16th cent., resembles that at The Hague (p. 302).

The choir of the *Nieuwe Kerk* (Pl. 3; C, 4), formerly the *Church of St. Ursula*, in the Groote Markt, another Gothic edifice, built in 1384-96, contains a magnificent **Monument*, begun in 1616 by *Hendrik de Keyser* and finished by his eldest son *Pieter*, erected by the United Provinces to the memory of *William of Orange*. The tower is 375 ft. in height. Tickets (25 c.) at W. A. Reynders' fayence-shop, Markt 45. No admission on Sun. after 4 p.m.

The effigy of the prince in white marble lies on a black marble sarcophagus, beneath a canopy supported by four clustered pillars and six isolated columns, all likewise of marble. In the niches of the pillars stand four allegorical figures: Liberty is represented with a sceptre, a cap of liberty, and the motto, '*Je maintiendrai piété et justice*'; Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; Prudence, with a twig of thorn in her hand; Religion, with the Bible in one hand, and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement, while at the feet is a bronze figure of Fame, with outspread wings, 6 ft. in height, resting on the ground on the point of the left foot only. The dog, on which, in mediæval fashion, the feet of the recumbent figure rest, is placed there in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines. The inscription, on the canopy, is pointed out by weeping genii. The pillars are surmounted by obelisks. Beneath the same stone the prince's wife and his son *Prince Maurice* (1567-1625) also repose. The church afterwards became the burial-place of all the princes of the House of Orange, down to the present day. The relief of a Pietà on the tomb of Prince William of Orange (d. 1799; originally interred in Padua), is by Canova. — *Another simple monument* marks the tomb of Hugo Grotius (pp. 288, 282).

In the market-place, in front of the church, is a bronze *Statue of Hugo Grotius* (p. 280), by Stracké, erected in 1886. — The STADHUIS (Pl. 12), on the W. side of the market-place, restored in the Renaissance style by *H. de Keyser* after a fire in 1618, with an ancient Gothic belfry, contains a few good pictures (no admission on Sun.).

Of special interest are the paintings of *Michiel Janszoon van Mierevelt* (Delft, 1567-1641), the first of the great Dutch portrait-painters. A room on the groundfloor contains a large corporation-piece (arquebusiers) by him (1611), depicting 36 persons, with faces full of life and energy, but inartistically grouped; also a corporation-piece of 31 gesticulating figures by *J. W. Delph*, 1592; and others by *Rochus Delff*, *Jacob Delff* (1648), etc. — The burgomaster's room contains a portrait of Hugo Grotius, and the marriage-room a group of councillors by *Mierevelt*. In a room on the first floor are portraits of the princes William I., Maurice, Philip William, and Frederick Henry of Orange, and of Counts William Lewis and Ernest Casimir of Nassau, all by *Mierevelt*.

Two doors beyond the *Synagogue* (narrow passage; ring in the court) stands the *Town Hospital* (*Liefdadige Inrichting;* Pl. 7, C 5). The latter contains four anatomical pictures (comp. p. lviii), including one of the earliest paintings of the kind, executed together by the two *Mierevelts* in 1617; the three other pictures are of later date.

Near the *Rotterdam Gate* rises the *Arsenal* (Pl. B, 5, 6), a large, gloomy building, adorned with the arms of the old Dutch Republic. It was originally a warehouse of the E. India Company.

The *Polytechnic School* (Pl. 8; B, 5), on the Oude Delft (p. 280), is attended by about 300 students. — To the N.E., in the Phoenix-straat, is the handsome Renaissance building of the *Studenten-Societeit Phoenix* (Pl. A, B, 4), rebuilt since a fire in 1872 by Gugel.

The railway journey from Delft to The Hague occupies 9-18 minutes. At stat. *Ryswyk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697, in a palace that no longer exists. The treaty is commemorated by an obelisk (70 ft. high) erected in 1792 by the Stadholder William V.

14½ M. **The Hague,** see p. 283. From The Hague to *Gouda*, see p. 387.

20½ M. *Voorschoten;* to the right rises the church-tower of the village, which is connected with The Hague and Leyden by steam-tramway (p. 284; omnibus to *Wassenaer*). The train now crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden,** see p. 308.

FROM LEYDEN TO WOERDEN (for *Utrecht*), 21 M., railway in ¾ hr. — 6 M. *Hazerswoude-Koudekerk;* 9½ M. *Alphen;* 12½ M. *Zwammerdam;* 14 M. *Bodegraven* (steam-tramway to Gouda, p. 389); 21 M. *Woerden*. From Woerden viâ *Harmelen* to Utrecht, see p. 389.

25½ M. *Warmond*. To the left rises a large Roman Catholic seminary. 30 M. *Piet-Gyzenbrug* (3 M. to the N.E. of *Noordwyk*, p. 316); 33½ M. *Veenenburg*. — 36½ M. *Vogelenzang*.

About 1½ M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné (Linnæus), the celebrated Swedish naturalist, resided in 1736-38 with his

'S GRAVENHAGE.

1. *Badinrichting* C.5.D.3.
2. *Bazar, Koninkl., (De Boer)* C.2.
3. *Bibliotheek, Koninkl.* E.4.
4. *De Club* E.4.
5. *Diaconie Weeshuis* B.C.7.
6. *Diligentia* D.4.
7. *Gasthuis* B.6.
8. *Gebouw van Kunsten en Wetenschappen* F.5.
9. *Gerechtshof* D.5.
10. *Geschutboorderij* F.3.
11. *Geschutgieterij* E.F.4.
12. *Gevangenpoort* D.4.
13. *Gouvernement v. Z. Holland* E.4.
14. *H. Geest Hoffe* C.6.
15. *Hooge Raad d. Nederlanden* D.5.
16. *Kabinet van Couvée* D.5.
17. „ „ *Boussod, Valadon & Co.* D.4.
18. „ „ *Jhr. Steengracht* D.4.

Kerken:

19. *Apostolische K.* B.3.
20. *Bethlehems K.* B.4.
21. *Fransche K.* C.D.4.
22. *H. Antonius en Lodewijks K.* F.5.
23. *H. Jakobus K.* D.3.
24. *Hoogduitsche K.* E.5.
25. *H. Theresia K.* B.5.
26. *H. Willebrordus K.* B.5.
27. *Klooster K.* D.4.
28. *Luthersche K.* C.6.
29. *Onze Lieve Vrouwe K.* A.3.
30. *Oud Roomsche K.* C.4.
31. *Remonstrantsche K.* B.C.5.
32. *St. Joseph K.* D.7.
33. *Willems K.* E.2.
34. *Leesinrichting* C.4.
35. *Manege of Rijschool* D.E.3.
36. *Ministerie v. Binnenl. Zaken* D.5.
37. „ *v. Buitenl. Zaken* D.5.
38. „ *v. Financiën* D.4.
39. *Ministerie v. Justitie* D.E.5.
40. „ *v. Kolonien* E.5.
41. „ *v. Marine* D.4.
42. „ *v. Oorlog* E.5.
43. „ *v. Waterstaat, Handel* D.5.

Monumenten:

44. *v. Neêrlands Bevrijding 1813* D.2.
45. *v. Koning Willem II* D.5.
46. *v. Prins Willem I* E.5.
47. *v. Prins Willem I (Ruiterstandb.)* C.4.
48. *v. Hertog v. Saxen Weimar* E.4.
49. *v. Spinoza* C.6.

Musea:

50. *Gemeente Museum* E.4.
51. *Meermanno Westreenianum* F.4.
53. *Mauritshuis* E.5.
54. *Muzijkschool, Koninkl.* B.5.
55. *Paleis der Koningin Moeder* E.4.
56. „ *Prins v. Oranje* D.4.
57. „ *Prins v. Wied* E.F.4.
58. *Politie* C.5.
59. *Post en Telegraaf* C.5.
60. *Ridderzaal* D.5.
61. *Rijks-Archief* E.5.
62. *Stadhuis* C.5.
63. *Staten-Generaal* D.5.
64. *Synagoge, Hollandsche* C.6.
65. „ *Portugeesche* E.F.4.
66. *Teeken Akademie* F.5.
67. *Tramweg-Station* D.7.
68. *Schouwburg* E.4.
69. *Vischmarkt* C.5.
70. *Vrijmetselaars Loge* E.5.
71. *Witte of Litteraire Societeit* E.5.

'S GRAVENHAGE
1 : 15.500
Meters
Kazerne der Kavallerie
Alexanders Veld
Willems Park
Prinses Hendrik Park
Stallen des Konings
Prinsesse Tuin
Paleis des Konings
Oranje Kazerne
Zoölog. Tuin
Mälie Veld
Laan van Meerdervoort
Stoomtramweg
Stat. Holl. Spoorweg
Scheveningen
Electr. Baan n. Scheveningen

Groote Kerk
Buiten Hof
Plein
De Haan
Spui Straat
Groote Markt
Zuid Buiten Singel
Hobbema Straat
Hooi's Kade
Korte Groene Weggje
Groene Weggje
Oranje Plein
Hoet Kade
Oranje Kade
Veen Polder
Boven Veen Polder
De Schenk
Station
Rail Spoorweg
Jan v. Campen Plein
Vattant Laan
Scheveningen
Rotterdam
Delft
Amsterdam
Leiden
Gouda
Haag
Bosch
Loosduin
A
B
C
D
E
F

wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' here.

The line traverses for a short distance the E. slopes of the North Sea Dunes, which here and at Alkmaar (p. 371) attain their greatest height (200 ft.) and greatest breadth (3 M.). On the right, and sometimes on the left also, brilliant beds of hyacinths and tulips are in bloom in spring. — 42 M. **Haarlem** (p. 316) is the junction for Amsterdam, and for Alkmaar and the Helder (R. 44).

The Amsterdam line turns towards the E., running parallel with the canal and the highroad in a perfectly straight course. The *Fort aan de Liede* is seen on the right, immediately after the train has quitted the station. The line now traverses an extensive plain, formed on the right by the *Haarlemmer Polder*, and on the left by the newly-reclaimed Polder of the Y (see p. 367). The Haarlemer Polder was reclaimed in 1840-53 from a lake known as the Haarlemmer Meer; its area is about 72 sq. M., and the land reclaimed realised an average price of 200 fl. per acre, while its present value is estimated at 800 fl. per acre. The population of this district is now about 16,000.

At (47 M.) *Halfweg* strong lock-gates formerly separated the waters of the Y from the Haarlemmer Meer. The old château of *Zwanenburg* near the railway, dating from the 17th cent., is now a sugar manufactory.

52½ M. **Amsterdam,** see p. 324.

39. The Hague.

Railway Stations. 1. *Dutch Station* (Pl. D, 3), for Rotterdam, Leyden, Haarlem, and Amsterdam; 2. *State Station* (Pl. F, 5, 6), for Gouda (Rotterdam, Amsterdam), Utrecht, and Arnhem. Good *Restaurants* at both (plat du jour 60 c., D. from 1½ fl.). Tramways from the stations into the town, and cabs, see p. 284; steam-tramways to Scheveningen, see p. 305.

Hotels. *Vieux Doelen (Pl. d; E, 4), Tournooiveld 3-5, an old-established house comfortably and elegantly fitted up, R. from 2½ fl., B. 80 c., déj. 2, D. 2½, pens. from 6½, omn. ½ fl. (*doel*, a common sign for inns in Holland, means target'; *doelen*, 'shooting gallery'); *Hôtel des Indes (Pl. a; E 4), Lange Voorhout 56, tastefully fitted up, with lift, R. from 2½ fl., B. 80 c., déj. 1½, D. 2½, omn. 1 fl.; *Hôtel Bellevue (Pl. b; F, 5), Bezuidenhout 15, near the Park and the State Station, R. from 2 fl., B. 80 c., déj. 1¾, D. 2½, pens. from 6, omn. ¾ fl.; *Hôtel Paulez (Pl. e; E, 4), Korte Voorhout 2, opposite the Royal Theatre, R. 3, L. ½, B. 1, D. 3 fl., good cuisine; these four are of the first class. — Hôtel-Restaurant de la Résidence, Laan van Nieuw Oost Indie, near the Bezuidenhout (Pl. F, 5), R. & B. 1¾-2¼ fl.; Hôt. Duinoord, in the same quarter (p. 303); Hôt. Angleterre (Pl. 1; C, D, 6), Eerste Wagen-Straat 22, R. 1½, B. ¾, D. 2½, pens. 4½ fl., patronized by English travellers; Metropole, Wagen-Straat 124, moderate; *Central (Pl. g; D, 5), Lange Pooten 24a, with a café-restaurant, R. 1 fl. 80 c., B. ¾, déj. 1½, D. 2, pens. from 5, omn. ½ fl.; *Twee Steden (Pl. m; D, 5), Buitenhof 24, originally established in 1665 and recently enlarged, R. & B. 3, déj. 1½, D. 2½, omn. ½ fl.; Hôtel du Passage, in the Passage (p. 301), entrance also from the Achterom-Straat, R. from 1¾, B. ½, déj. 1½, D. 1¾ (incl. wine 2½), pens. 4½ fl., omn. 40 c.; Toelast (Pl. i; C, 5), Groenmarkt; Hôtel du Maréchal de Turenne (Pl. c; E, 5), *Korte Hout-Straat* 24 and Nieuwe Markt 2, well spoken of, R. from 1½,

B. 3/4, déj. 1 1/4, D. 2, pens. 4 1/2 fl.; *Hotel de Zalm, Molen-Straat 49 (Pl. C, 4), with garden, in a quiet situation, unpretending, R. from 2, L. 1/2 fl., B. 60, déj. 60 c., D. incl. wine 2 1/4, pens. 4 fl.; Groot Keizershof (Pl. h; C, D, 4), Buitenhof 45; Hôt. du Commerce (Pl. n; D, 5), Spui-Straat 61, R. from 1 1/2, B. 3/4, déj. 1, D. 1 1/2, pens. 4 fl., with beer-restaurant, frequented by Germans; Lion d'Or (Pl. o; D, 5), Hof-Straat 4, R. & B. 2-2 1/4, D. incl. wine 2 fl. 30 c., commercial. — The following are family hotels, recommended for a stay of some time: Hôtel Beausejour, Banka-Straat 149, near the Scheveningen Bosch, see p. 307, R. 2-2 1/2, L. 1/2 fl., B. 80 c., déj. 1, D. 2, pens. 5-6 fl.; Coöperatieve Pension-Vereeniging, Laan van Meerdervoort 125 (Pl. B, C, 1), also first-class, pens. 4-7 fl.; s'Gravenhaag'sche Pension Maatschappy, with four villas (Banka-Straat 139-143, Sophialaan 2, Zee-Straat 67, Paleis-Straat 1), R. from 1 1/2, B. 1/2, déj. 1, D. 2 fl.; Pension van der Kroon, Koninginnegracht 23.

Restaurants. *Van der Pyl*, Plaats 18 (Pl. D, 4), déj. 1, D. 2 1/2-3 1/2 fl.; **Royal*, corner of Kneuterdyk and Vyverberg, déj. 1, D. 2 1/2-3 1/2 fl., these both of the first class; **Café Central* in the Hôtel Central (p. 283), déj. 1, D. 1 1/2 fl., much frequented; *Moderne*, Buitenhof 40, D. 1-1 1/2 fl.; *Pomona*, Nieuwstraat 10, for vegetarians. — **Wine.** *Continental Bodega*, Lange Pooten 40; *Bodega Oporto*, Hoog-Straat 38, corner of Papen-Straat. — **Beer.** *Hôtel du Commerce* (see above); *Hamburger Restaurant*, Lange Pooten 36; *Beyersch Bierhuis*, Ketting-Straat 8; *Beer Vault*, in the Passage; *Schmidt-Boneski*, School-Straat 31.

Cafés. **Café Riche*, in the Passage (p. 301); **Café Central*, see above; *Zuid-Hollandsch Koffyhuis*, Vischmarkt (Pl. C, 5), opposite the Groote Kerk, large billiard room; *Goudenhoofd*, Groenmarkt, at the corner of the Hoog-Straat; *Café Métropole*, Spui-Straat 47; *Café Suisse*, on the S. side of the Plein (plat du jour 50 c.). — **Confectioners:** **Monchen*, Lange Hout-Straat 3 (Pl. E, 4, 5), near the Plein; *Sprecher*, Plein 3a. — *Van Veen's Tea Rooms*, in the Plaats, by the Gevangenpoort (comp. p. 297).

Warm Baths, Maurits-Kade 2a (Pl. 1; D, 3), with a basin for swimmers, well fitted up, and at Scheveningen.

Cabs (at the stations, and in the Tournooiveld, Buitenhof, Plein, Oranje-Straat, etc.). — According to the tariff all fares are reckoned by time. For 1-5 persons, 1/4 hr. 60 c.; 20 min. 70 c.; 30 min. 90 c.; each additional 1/4 hr. 30 c. From midnight to sunrise double fares. Two-horse cabs one-half more. Each trunk 10 c., small articles free. Tolls extra. The drivers may exact their fare in advance and are not bound to drive more than 5 kilomètres (3 M.) from the city.

Omnibuses. 1. From the *Dutch Station* (Pl. D, 8) to the *Scheveningsche Boschjes* (p. 307), viâ Wagen-Straat, Buitenhof-Plaats (Pl. D, 4), Noordeinde, and Prins-Hendrik-Straat (Pl. B, A, 2). — 2. From the *Laan van Nieuw Oost-Indie*, at Bezuidenhout (Pl. F, 5), to *Scheveningen* (p. 305). — 3. From the *State Station* (Pl. F, 5, 6) to *Duinoord* (p. 303).

Tramways. 1. From the Dutch Station (Pl. D, 8). a. Viâ Wagen-Straat, Spui, and Lange Pooten to the *Plein* (Pl. E, 5), thence viâ Lange Hout-Straat, Frederiks-Straat, and Java-Straat to *Banka-Straat* (N. of Pl. E, 1). b. Viâ Limburg-Stirum-Straat, Koning-Straat, Boekhorst-Straat, Beestenmarkt, Prinsegracht, Prinsessewal, Anna-Paulowna-Straat (Pl. C, 2, 1), and Atjeh-Straat to the *Kanaal*. — 2. From the Laan van Nieuw Oost-Indie viâ Bezuidenhout (Pl. F, 5), Korte Pooten, Plein (Pl. E, 5), Binnenhof, Buitenhof (Pl. D, 5), Groenmarkt (Pl. C, 5), Prinsen-Straat, Prinsessewal, and Piet-Hein-Straat to the *Laan van Meerdervoort* (Pl. A, 1). — 3. From the Groenmarkt ((Pl. C, 5) viâ Westeinde to the *Loosduinsche Brug* (beyond Pl. A, 5). — 4. From the Plein viâ the Vyverberg, Java-Straat, and the old Scheveningen road to the *Curhaus* (p. 305). — 5. From the Noordwal (Pl. B, 4) viâ the Anna-Paulowna-Straat and the old Scheveningen road to the *Curhaus* (p. 305). — *Electric Railway* to Scheveningen, see p. 305.

Steam Tramways. To *Scheveningen*, see p. 305; to *Delft* (in 35 min.), starting from the Huygensplein (Pl. D, 7), and passing *Ryswyk* (p. 282); to *Loosduinen*, *Naaldwyk*, and *s'Gravezande*, starting from the Lynbaan (Pl. A, 5; *in 1 3/4 hr.*); to *Leyden* (in 1 1/2 hr.), viâ Voorburg, Wykerbrug, and Voorscholen (starting from the Schenkweg, near the Bezuidenhout; Pl. F, 5).

Post and Telegraph Office (Pl. 59; C, 5), at the back of the Groote Kerk, open from 7.50 a.m. to 9.50 p.m.; Sun. & holidays 9-2. The telegraph office is always open.

Theatres (comp. p. 326). THEATRE ROYAL (Pl. 68; E, 4), Comedie-Straat, French operas on Mon., Thurs., and Sat., Dutch plays on Tues. and Frid., in winter only. Performances begin at 7. — THEATRE OF VARIETIES: *Casino*, Wagen-Straat (Pl. C, D, 6). — *Concerts* in the open air, see p. 303.

Booksellers. *A. Goetze*, Buitenhof 36; *Nyhoff*, Nobel-Str. 18; *Belinfanta*, Wagen-Straat 100.

Art Dealers. *Biesing*, Molen-Straat 65a, near the Prinsen-Straat; *Galery Rembrandt*, Hof-Straat (old pictures); *Boussod, Valadon, & Co.* (formerly Goupil & Co.; Pl. 17, D 4), Plaats 20; *Couvée* (Pl. 16; D, 5), Lange Pooten 41 (adm. free); *Maison Artz*, Lange Vyverberg 14; *A. S. Meijer*, Celebes-Straat 46. — PHOTOGRAPHS: *M. J. Parson*, Buitenhof 29; *A. van Hoogstraten & Zoon*, Plaats 11; *Visser*, Spui-Straat 36; *W. J. van Hoogstraaten*, Noordeinde 98; *Couvée*, see above. — ART EXHIBITIONS are held from time to time in the headquarters of the artists' societies '*Pulchri Studio*', Lange Voorhout 15 (Pl. B, 4), and *Haagsche Kunstkring*, Heeregracht (Pl. E, F, 5), in the *Teekenacademie*, and in the *Gebouw voor Kunst en Wetenschappen* (Pl. 8; F, 5), which is also used for theatrical and other performances. — FAYENCE: *Haagsche Plateelbakkery Rozenburg*, Park-Straat 4. Depôts of the Delft factory (p. 280) at *Philippona's*, corner of Hoog-Straat and Plaats, and at *Wielik's*, Noordeinde 9. — CHINESE AND JAPANESE ARTICLES: *Grand Bazar Royal* (Pl. 2; C, 2), Zee-Straat 82; also at *Van Veen's Tea Rooms* (p. 284).

Bankers (comp. p. 271). *Van Es & Co.*, Spui 26a; *Furnée & Co.*, Noordeinde 10; *Scheurleer & Sons*, Spui-Straat 11.

British Minister: *Sir Henry Howard;* first secretary, *Arthur Leveson-Gower, Esq.* — **United States Minister:** *Stanford Newel, Esq.*

English Church Service in the Church of SS. John and Philip, Bosch-Straat (beyond the State Station, Pl. F, 6), at 11 a.m. and 3 p.m.; *Rev. I. H. Ratford, B. A.*, chaplain to the British embassy.

Collections, etc.

Binnenhof (p. 296). *First Chamber* (N. side), free on Mon., Wed., and Frid. 1-4; at other times usually for a fee. — *Second Chamber* (S. side), free on Mon. and Thurs. 11-1; at other times usually for a fee. In both chambers the gallery is open to the public during sittings. — *Trêves Saloon* (N. side), daily 10-4, free.

Collection of Coins, Medals, and Gems (p. 301), Mon.-Frid. 10-4 (Dec. & Jan. 10-3), free.

Gevangenpoort (p. 297), daily 10 (on Sun. and holidays 12.30) to 4, free.

Huis ten Bosch (p. 304), daily 9-5 (in winter 9-4). Tickets of admission (50 c.) at W. P. van Stockum & Zoon's, Buitenhof 36, at Visser's, Spui-Straat 36, and at M. J. Parson's, Buitenhof 29. No fee.

Library (p. 301), on week-days 10-4 (Dec.-Jan. 10-3).

Municipal Museum (p. 298), on week-days from 10 (Sun. & holidays from 1) till 3, 4, or 5, according to the season, free.

Museum Meermanno-Westreenianum (p. 300), on the first and third Thurs. of every month 10-4, free; tickets sold at the Museum. No fee.

Palace of the Queen (p. 302), daily, in the absence of the court, 9-6 (in winter 9-4). Tickets as for the Huis ten Bosch (see above). No fee.

Panorama (p. 303), daily in summer 10-5 (1/2 fl.; Sun. 25 c.).

Picture Gallery in the Mauritshuis (p. 287), open daily, Mon. to Sat. 10-5 (in April, May, June, and Sept. 10-4, Oct.-March 10-3), Sun. and holidays 12.30 to 3, 4, or 5.

Picture Gallery of Baron Steengracht (p. 297), daily, in the absence of the owner, 10-4; fee 1 fl.

Town Hall (p. 302), Thurs. and Sat. 12.30-1.30, free.

Zoological Garden (p. 303), open all day; adm. 50 c.

Principal Attractions (one day). In the morning walk by the Binnenhof (p. 296), the Vyverberg (p. 297), and through the Korte Voorhout and the Lange Voorhout (p. 300); **Picture Gallery in the Mauritshuis (p. 287). In the afternoon, excursion to Scheveningen (p. 305). The Picture Gallery is 1 M. from the Dutch, and 1/2 M. from the State railway-station.

The Hague (205,300 inhab., 1/3 Rom. Cath.), Fr. *La Haye*, originally a hunting-resort of the Counts of Holland, whence its Dutch name *'S Graven Hage* or *den Haag* (*i.e.* 'the count's enclosure', or 'hedge'), and since the middle of the 13th cent. their chief seat, is now the residence of the Queen of Holland and the seat of government. From 1593 downwards it was the political capital of the States General, and in the 17*th* and 18th centuries it was the centre of all their most important diplomatic transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, The Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', until Louis Bonaparte, when King of Holland, conferred on it the privileges of a town. It lies in a plain (formerly richly wooded), about 2 M. from the sea, and it possesses many broad and straight streets, lofty and substantial houses, spacious and imposing squares, and well-shaded promenades. Its trade is insignificant, but it has a considerable industry in iron, brass, and copper casting, the manufacture of furniture, goldsmiths' and silversmiths' work, fayence, and similar trades.

a. The Plein, Vyver, and Neighbourhood.

The **Plein** (Pl. E, 5) is the chief centre of traffic; the horse-cars and the electric railway to Scheveningen (p. 305) start here; and the tramways coming from the two railway-stations (Nos. 1 and 2, p. 283) intersect here. — The square is adorned with the *Statue of Prince William I.* (Pl. 46), in bronze, by *Royer*, erected in 1848. His favourite motto, '*saevis tranquillus in undis*', is inscribed on the pedestal. — On the W. side of the Plein, opposite the Mauritshuis (see below), is the *Colonial Office* (Pl. 40), and adjoining it on the S., with an entrance-court and portico, is the *Hooge Raad* (Pl. 15). In the S.W. angle is the office of the *Ministry of Justice* (Pl. 39), a handsome building of brick and white stone, in the Dutch Renaissance style (adm. after 4 p.m.). — On the opposite side of the 'Lange Pooten', the street beginning here, rises the *War Office* (Pl. 42), which in the time of the Republic was the residence of the deputies from Rotterdam. On the E. side of the Plein stands the handsome edifice which at present contains the *State Archives* (Pl. 61), formerly the house of the Amsterdam deputies. The most interesting document in the collection is a copy of the Peace of Westphalia (1648). — On the N. side is the club-house of the *Witte* or *Litteraire Societeit* (Pl. 71), to which strangers are admitted only when introduced by a member. — The Korte Vyverberg begins at the N.W. angle of the square (p. 298).

Close by, between the Plein and the Vyver (p. 297), is a house, standing alone, No. 29, with an entrance-court enclosed by a railing. This is the **Mauritshuis** (Pl. 53; E, 5), erected in 1633-44 from the designs of *Jacob van Kampen* (p. 329) and Pieter Post for

Count John Maurice of Nassau, the Dutch West India Co.'s governor of Brazil (d. 1679), and rebuilt in 1704-18 after a fire. Since 1821 it has contained the celebrated **Picture Gallery (*Koninklyk Kabinet van Schilderyen;* adm., see p. 285).

The nucleus of the Gallery of The Hague consists of collections made by the princes of the House of Orange. As early as the first half of the 17th cent. Frederick Henry (d. 1647) and his consort Amalia of Solms-Braunfels ordered so many pictures from Dutch and Flemish masters that they left no fewer than 250 works to be divided among their four daughters (1675). This collection was, however, scattered, and the real founder of the gallery was the Stadtholder William V. (1748-1806), who gradually collected in the Buitenhof (p. 297) about 200 pictures, most of which are still in this gallery. To the purchase of the Slingelandt collection in 1768 the gallery was indebted for a number of its finest works. The flight of the Prince of Orange in 1795, on the approach of the French troops, was followed by the removal of the pictures to the Louvre. In 1815 a partial restitution took place, but 68 works still remained in Paris. In 1817 the gallery contained only 173 pictures, but the number was rapidly increased by the zealous and successful exertions of King William I. The catalogue now numbers about 500 paintings, of which about 350 belong to the Dutch school, 40 to the Flemish, 25 to the German, and 70 to the Italian, French, and Spanish. Several paintings are lent by *Dr. A. Bredius*, the director.

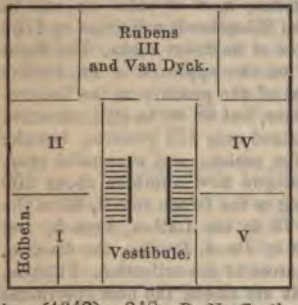
Rembrandt and *Potter* are the heroes of the collection. Thirteen of the sixteen works by Rembrandt are among the best specimens of his early manner. *Jan Steen*, *Terburg*, *Gerard Dou*, *Adrian van Ostade*, and *Adrian van de Velde* are also represented by masterpieces. The finest landscapes are the three *Ruysdaels* and those of *Van der Meer (Vermeer) of Delft*, a painter who has only recently obtained the fame he deserves. *Rubens* is well represented by five ntings, and *Van Dyck's* three portraits are admirable works. Among the Italian works the two portraits by *Piero di Cosimo* deserve attention, and among the Spanish works, the royal portraits by *Murillo* and *Velazquez*.

Excellent catalogue in French by *Dr. A. Bredius* and *Dr. C. Hofstede de Groot* (1895), 2½ fl., or with numerous illustrations 7½ fl.; small catalogues in Dutch, English, and French, 15 c. In some of the rooms the paintings are inconveniently crowded.

Ground Floor. — In the Vestibule are some interesting sculptures. To the right: *374. *French School* (?), Terracotta bust of Pierre Lyonnet (d. 1789); to the left: *373. *J. A. Houdon*, Marble bust of Vice-Admiral de Suffren (1787).

We now enter the principal room, facing us, which is numbered III. — Room III. Flemish School. To the left: 452. *Th. Willeboirts (Bosschaert)*, Venus and Adonis (1642); 283. *Brueghel the Elder* and *Rottenhammer*, Repose on the Flight into Egypt; 259. *Paul de Vos*, Stag-hunt; to the right and left, *239, *240.

A. van Dyck, Portrait of 'Sir . . . Sheffield' (thus catalogued in accordance with the coat-of-arms in the corner) and his wife, Anna Wake (1627 and 1628); below the first, *260. *David Teniers the Younger*, The good kitchen (1644); below the latter, 244. *Frans Francken Junr.* and *Fr. Pourbus Junr.*, Ball at the court of the archducal pair, Albert and Isabella, about 1615. — **252. *Rubens*, Portrait of Michael Ophovius, Bishop of Bois-le-Duc, said to have been the painter's confessor (ca. 1630). — 234. *Rubens*, Naiads, the landscape by *Jan Brueghel*; *253. *Rubens*, Adam and Eve in Paradise, the landscape and the animals by *Jan Brueghel* (ca. 1615-18). — *Hans Holbein the Younger*, *276. Portrait of Robert Cheseman holding a falcon (1533), *277. Portrait of a man (1542), *275. Portrait (perhaps a copy?), 278. Portrait of Jane Seymour, wife of Henry VIII. (original at Vienna). — Over the chimney-piece: *241. *A. Hanneman*, Six separate medallions of the Huygens family, in the centre, Constantyn the statesman and poet, above, to the left, Christiaen (1640), the famous savant. — *258. *Frans Snyders*, Kitchen with game and vegetables, the huntsman perhaps by *A. van Dyck*; 262. *G. van Tilborch*, Dinner. — 265. *Th. Willeboirts*, The tamed lion (1642); 248. *P. Neeffs the Younger* and *Fr. Francken III.*, Church-interior (1654); 261. *Teniers the Younger*, An alchemist.



Room II. To the left: 233. *H. van Balen* and *J. Brueghel*, Sacrifice to Cybele; 23. *Cornelis Cornelissen van Haarlem*, Marriage of Peleus and Thetis (1593). — Over the chimney-piece: 266. *Flemish School* (about 1630), Alexander the Great visiting Apelles, with sketches of several famous paintings. *242. *Van Dyck*, Portrait of the Antwerp painter Quinten Simons, one of the finest portraits painted by the master before he went to England; *251. *Rubens*, Helena Fourment, the master's second wife (ca. 1634); 48. *J. D. de Heem*, Flowers and fruit. — 43. *Hend. Goltzius*, Hercules (1613). — *117. *Ant. More (Sir Anthony More)*, Portrait of a goldsmith (1564); 238. *Gonzales Cogues*, Interior of a picture-gallery with numerous small pictures by different artists; above, 237. *Phil. de Champaigne*, Portrait of Jacob Govaerts, Master of Ceremonies at Antwerp (1665); 256. *Seghers*, Flowers (1645); *250. *Rubens*, Portrait of his first wife, Isabella Brandt (ca. 1620). — In the centre a stand with photographs from paintings in foreign galleries.

Room I. To the left: 249. *M. de Vos*, Moses with the tables of the law (1575); above, 416, 423, 141. J. van Roweateyn, Portraits (1611). — In the corner, painted bust (Dutch; ca. 1590). — 51.

52. *Maerten van Heemskerck*, Nativity and Adoration of the Magi; on the back, Annunciation (1546). 45. *Ab. Govaerts*, Landscape (1612); 22. *Corn. Cornelissen*, Massacre of the Innocents (1591); to the right and left, 42, 44. *H. Goltzius*, Minerva, Mercury.

Side Room A, on the right: *264. *Early Copy of Roger van der Weyden*, Descent from the Cross; to the left, *595. *H. Memling*, Portrait. — 1. *Jac. Cornelissen van Oostzaan*, Daughter of Herodias with the head of John the Baptist (1524); 269-271. *J. Seisenegger*, Portraits of Elizabeth, Maximilian, and Anna of Austria when children (1530).

Rooms IV & V: Portraits of Princes of the House of Orange, their relatives, and other celebrated personages. — Room IV. Above are several *Portraits by *Ravesteyn;* below, *F. Bol*, 585. Admiral de Ruyter (1667), 19. Vice-admiral Engel de Ruyter, son of the preceding (1669); between these, 158. *G. Schalcken*, William III. of England (1699); opposite, 462, 463. *J. G. Ziesenis*, Prince William V. (p. 287) and his wife Princess Wilhelmina of Orange (1789); 464. *Tischbein*, Another portrait of Princess Wilhelmina; 38. *M. Mytens III.*, Empress Maria Theresa. By the window: 257. *D. Seghers*, Bust of Prince William III. as a youth, in a garland of flowers; *225. *Adr. Key*, William the Silent; 559. *Sir A. More*, Portrait (1561).

Room V. Over the chimney-piece: 428. *G. van Honthorst*, The Great Elector of Brandenburg and his consort Louisa Henrietta. Farther on, 104. *G. van Honthorst*, Prince Frederick Henry of Orange and his wife Amalia of Solms; 96. *M. J. van Mierevelt*, William the Silent. Opposite, 546. *P. van Hilligaert*, The Vyverberg (p. 297), in the foreground William the Silent with his sons Maurice and Frederick Henry; *J. van Ravesteyn*, *119. Countess of Hanau, 120. Princess of Ligne; 642. *Jan Weenix*, Dead hare. Between the windows, 432. *French School* (late 16th cent.), Admiral Coligny between his two brothers. — By the 1st window: 633. *J. B. Weenix*, Italian herdsmen. By the 2nd window: 643. *R. Ruysch*, Flowers; *641. *Frans Hals*, Portrait, admirably executed at the master's most matured period (1650-60). — On the staircase are several portraits by *J. van Ravesteyn*, *Abr. van den Tempel*, and others.

First Floor. — Ante-Room (VI), beginning with the left wall, at the window: *168. *Jan Steen*, The doctor's visit.

**155. *Jacob van Ruysdael*, Distant view of Haarlem.

'The foreground is occupied by a level meadow, on which long strips of linen are being bleached. The houses in connection with the bleaching-green stand towards the left. Beyond, stretching to the horizon, is a monotonous plain, almost totally destitute of trees or dwellings, and in the extreme distance are distinguishable the town and church of Haarlem. And all these miles of landscape are represented on a little canvas, only 18 in. high!' *Burger.*

599. *Jac. Van Loo*, Portrait; 167. *Jan Steen*, Physician feeling a young lady's pulse; 407. *J. M. Molenaer*, Merry party (1668); 21. Jan

Both, Italian landscape; *94. *G. Metsu*, Lady writing, a man behind her, and a mandolin-player in the background; *217. *Phil. Wouverman*, 'Un manège en pleine campagne' (an equestrian puts his steed through its paces, before a lady seated in a carriage drawn by six grey horses); 153. *Jac. van Ruysdael*, The waterfall; 57. *G. Houckgeest*, Tomb of William I. at Delft (p. 280); 11. *Nicholas Berchem*, Pastoral scene, of unusual size (1648); 88. *J. Lingelbach*, Prince William II. of Orange before Amsterdam (1650); 195. *J. Ochtervelt*, Fishmonger; 89. *J. Lingelbach*, Charles II. embarking for England. — 213. *J. Wynants*, View of the dunes (1675); 17. *Abr. Bloemaert*, Marriage of Peleus (1638); 66. *S. van Hoogstraten*, Lady reading. —

403. *P. Claesz*, Still-life (1644); 46, 47. *Joris van der Hagen*, Landscapes (1649); 3. *W. van Aelst*, Dead poultry (1671); 569, 568. *B. van der Helst*, Portraits; 627. *A. Cuyp*, Poultry (1651); 596. *W. C. Heda*, Still-life (1629); *459, 460. *Fr. Hals*, Portraits of J. Olycan and his wife (1625); between these, 473. *E. de Witte*, Church-interior (1668); above, 530. *F. Bol*, Maerten van Juchen, Dutch commandant of Wesel; 60. *M. d'Hondecoeter*, Prince William III.'s menagerie at the Château of Loo; 118. *P. Moreelse*, Portrait of himself. — By the first window: *Thomas de Keyser*, *77. Portrait of a scholar (1631); *78. The four burgomasters of Amsterdam receiving the news of the arrival of Maria de' Medici at Wesel (1638), perhaps only a sketch for a larger painting, but full of life. *604. *G. Terburg*, Portraits; 566. *S. van Ruysdael*, Bridge over a canal. — By the second window: 563. *W. van de Velde the Younger*, Sunset on the coast; 564. *Judith Leyster* (wife of the painter J. M. Molenaer), The temptation (1631); *572-576. *J. M. Molenaer*, The five senses, painted in 1637 under the influence of Frans Hals and Adr. Brouwer; *588. *Sim. de Vlieger*, Beach at Scheveningen, the artist's masterpiece (1643); *551. *Jan van Goyen*, View of Dordrecht (1633). — By the third window: 469. *Thom. Wyck*, Alchemist; *154. *J. van Ruysdael*, Beach; no number, *J. van Goyen*, *Rough sea. — Among the sculptures we may mention a terracotta bust of William the Silent, by *Hendrik de Keyser* (No. 362).

Room VII (comp. Plan). In the centre of the right wall: —

**146. *Rembrandt's* celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, and intended to adorn the Dissecting Room ('Snykamer') at Amsterdam along with other pictures of a similar nature (see p. lviii). These, however, whether of later or earlier date, have been completely eclipsed and cou-

signed to oblivion by this masterly group of portraits. Burger has justly characterised this picture as the truest and most lifelike representation of the 'working of intellect' ever produced. The painting remained in the possession of the Surgeons' Guild of Antwerp till 1828, when it was purchased by King William I. for 32,000 fl.

'This picture represents the celebrated anatomist *Nicolaas Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned-over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it, as well as the living heads, was painted from nature. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, '*Rembrant f. 1632*'. *Burger. Musées de la Hollande.*

To the left of the School of Anatomy: **145. *Rembrandt*, Presentation in the Temple, usually called 'Simeon in the Temple', the earliest important composition of the artist known, painted in 1631, soon after he settled at Amsterdam.

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light-blue robe, with folded hands is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The arm of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous, but the Madonna, who kneels in the full light, is somewhat cold and insignificant in character'. *Burger. Musées de la Hollande.*

*147. *Rembrandt*, Susanna, on the point of stepping into her bath, is alarmed by the presence of the two Elders (of whom one only is distinguishable in the shrubbery), painted in 1637.

Placed by the side of the School of Anatomy and the Simeon, the merits of this work are too often overlooked. Yet Susanna, strongly relieved against a dark background, is one of the most interesting female figures ever painted by Rembrandt, being remarkably faithful to nature, though not of classic beauty. In all probability the painter's wife Saskia stood to him as a model.

Rembrandt, 148. Portrait of himself, painted about 1639 (similar studies at Cassel and Gotha), 565. His father (study of a head; ca. 1628-29); 577. Portrait (ca. 1630); 40. *Aert de Gelder*, Judah and Tamar. — To the right of the School of Anatomy: 554. *G. Dubois*, River-scene (1655?); 394. *Pieter Lastman* (Rembrandt's teacher), Raising of Lazarus (1622).

Second wall: 440. *Corn. Dusart*, Tavern-interior; 2. *W. van Aelst*, Flowers; 80. *Phil. Koninck*, Mouth of a river; 553. *Jan Steen*, Rustic festival; *138. *P. Potter*, Landscape with animals; 125. *C. Netscher*, Singing-lesson (1665); *36. *S. Koninck*, Adoration of the Magi; *137. *A. van de Velde*, Wooded landscape with cattle, a small picture, full of life and charming in colour.

Third wall: 126. *C. Netscher*, Portrait of Mynheer van Waalwyk (1677); 200. *W. van de Velde the Younger*, Calm sea with ships; *218. *Phil. Wouverman*, Landscape, known as the 'Hay Cart'.

*129. *Adrian van Ostade*, The Fiddler.

An itinerant fiddler, standing in front of an old and weather-beaten house, is delighting a numerous audience. The representation of the scene in the open air has given the artist an opportunity of introducing the most varied effects of the reflection of light. Few of Ostade's works can compare with this in freshness of composition and finish of execution. It was painted in 1673, when the artist was in his sixty-third year.

401. *Ab. van Beyeren*, Fish; *198. *Adrian van de Velde*, Beach at Scheveningen, enlivened with charming groups of figures, and an aërial perspective perhaps unequalled by the painter in any other work; 165. *Jan Steen*, Dentist; 20. *Jan Both*, Italian landscape; *137. *Paul Potter*, 'La Vache qui se mire', a herd of cattle by a river, with the form of a cow reflected by the water in the foreground, and men bathing behind (1648); 128. *Adrian van Ostade*, Peasants in a tavern (1662); *548. *A. van Beyeren*, Flowers; 221. *Phil. Wouverman*, Huntsmen resting; 127. *C. Netscher*, Portrait of Mme. van Waalwyk (1683; comp. No. 126, above); 201. *W. van de Velde the Younger*, Shipping on a calm sea.

Room VIII. The wall to the right of the entrance is devoted to works by *Rembrandt:* *149. Portrait of himself as an officer (ca. 1634-35); *560. Head of an old man, probably his brother the miller Adrien Harmensz van Ryn (1650); 621. David playing the harp before Saul, the most important example left in Holland of the Biblical compositions of Rembrandt, dating from the master's zenith (ca. 1660), brilliant in colour and impressive in effect.

*584. Homer, a broad and masterly work of the master's later style (1663).

The features of the blind bard, who is dictating his verses to the sound of the lyre, are copied from an antique bust that was in Rembrandt's

possession until 1656. The fingers of a second figure and the inkstand in the lower corner to the right show that the canavas has been mutilated.

*552. Portrait (ca. 1637-38); 610. Old woman praying (ca. 1657); 579. Rest on the Flight into Egypt (painted about 1635-36, in shades of brown); 619. Lysbeth van Ryn, his sister (ca. 1628-29); 556. His mother (ca. 1628); 598. Head of a laughing man (ca. 1629-30).

By the second window: 93. *G. Metsu*, Huntsman (1661). *Frans van Mieris the Elder*, 107. Portrait of Prof. Florentius Schuyl of Leyden (1666); *108. The artist and his wife; 106. Soap-bubbles (1663). 33. *G. Dou*, Woman with a lamp.

In the middle, on the back of the stand: 618. *Frans Hals*, Portrait; *605. *Karel Fabritius*, Siskin (1654); 623. *Claes Hals* (?), Girl reading; *607. *Ad. Brouwer*, Study of a head.

Back Wall: **92. *Jan Vermeer of Delft*, View of Delft.

Among Vermeer's landscapes especial mention must be made of the famous 'View of Delft', which has once more, in the 19th century, exerted a most powerful influence on the entire domain of landscape-painting. In the foreground is the canal, with a portion of its banks shown on the left; among the figures on the latter we note once more the woman in blue skirt and yellow jacket. In the middle distance and dominating the composition appears the town, with its red and blue roofs, partly lit up with yellow sunlight. This simple view is perhaps unmatched by any other landscape in the world for the truthfulness of its atmospheric and light effects and for the vigour and brilliance of its colouring.

219. *Ph. Wouverman*, Large battle-piece; 90. *N. Maes*, Portrait of a man; 406. *J. Vermeer of Utrecht* (?), Diana bathing; 95. *G. Metsu*, Justice protecting the widow and orphan.

Opposite the windows: 212. *Jan Wynants*, Landscape (1659); above, 50. *Corn. de Heem*, Fruit; 207. *J. Weenix*, Hunters' booty; 203. *Hendrik C. van Vliet*, Interior of the Oude Kerk at Delft; 25. *A. Cuyp*, Portrait of De Roovere, inspector of salmon-fisheries at Dordrecht; 151. *Ruysch*, Flowers (1700); 14. *N. Berchem*, The surprise.

Room IX (comp. Plan, p. 290). On the right end-wall: — *136. *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master painted on so large a scale (1647).

The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domenichino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60,000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal-pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

Then, to the right: *54. *B. van der Helst*, Portrait of Paul Potter, *painted shortly before* the early death of the latter (Jan. 27th, 1654);

220. *Phil. Wouverman*, Camp; 59. *M. d'Hondecoeter*, Raven in borrowed plumes attacked by other birds (1671); *177. *G. Terburg*, Portrait of the artist as burgomaster of Deventer; 49. *J. D. de Heem*, Fruit and flowers; 85. *Jan Livens*, Old man with a beard; 39. *Caesar van Everdingen*, Diogenes 'seeking for a man' in Haarlem market-place, with portraits of Grand Pensionary Steyn and his family (1652); 73. *K. du Jardin*, Italian waterfall (1673); 57. *G. Houckgeest*, Interior of the Nieuwe Kerk at Delft (1651); 61 and (farther on) 62. *M. d'Hondecoeter*, Poultry; 204. *A. de Vois*, Huntsman; 6. *L. Bakhuysen*, William III. of England landing at the Orange Polder in 1692; 86. *J. Lingelbach*, Seaport in the Levant (1670); below, *214, *215. *Phil. Wouverman*, Arrival, Departure; between these, 567. *J. van de Cappelle*, Winter-scene (1653); 7. *L. Bakhuysen*, Dutch seaport (1693). — 26. *Dirck van Deelen*, Hall of the Binnenhof during the grand assembly of the States General in 1651.

*169. *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style (1655).

'The worthy Jan Steen has here assembled his whole family around him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. On his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the left in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flageolet by Jan's eldest son, a handsome lad. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'.

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206. *Jan Weenix*, Dead swan, natural size; 13. *N. Berchem*, The ford, Italian landscape (1661).

*166. *Jan Steen*, Poultry-yard, known as the Menagerie (1660).

The picture represents a court with several steps leading to a platform. A brook flows through it, and an old leafless tree stands on the right, with a peacock on one of its branches. Ducks are paddling in the water, and pigeons and fowls picking up grain from the ground. On one of the steps sits a girl with a saucer, out of which a lamb is drinking. A bald-headed man-servant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and life-like figure.

By the windows: 580. *Ad. van Ostade*, Rustic festival; 562. *Quir. van Brekelenkam*, The cupper.

*170. *Jan Steen*, The Oyster Feast.

This work was formerly styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralising tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers.

Second window: 152. *Rachel Ruysch*, Flowers (1715); 470. *Jan Hackaert*, Italian landscape; *222. *Phil. Wouverman*, Huntsmen resting, a specimen of his earlier style; 53. *Jan van der Heyde* and *Adr. van de Velde*, Jesuits' church at Düsseldorf (1667); 12. *N. Berchem*, Boar-hunt (1659).

*32. *G. Dou*, The young housekeeper.

A lady with a child in the cradle, and an attendant, a carefully-executed picture. The work, also known as 'The Household', is one of the gems of the collection, and is of equal merit with the celebrated 'Dropsical Lady' in the Louvre. It is dated 1658.

*557. *Adr. van Ostade*, The proposal; *625. *J. Vermeer van Delft*, Allegorical representation of the New Testament.

Third window: 445. *Pieter Codde*, Soldiers playing backgammon (1628); 537. *Jan Olis*, Portrait of a scholar; 475. *H. G. Pot*, Merry company.

Cabinet XIII (to the right). 534. *J. van Ruysdael*, View of the Vyverberg at The Hague. — No number, *J. D. de Heem*, Still-life (books); 199. *E. van de Velde*, Banquet (1614); 392. *P. Codde*, Dancers (1636).

Cabinet X (left). *Corn. Troost*, 179-185, 191, 193. Scenes from plays, 192. Epiphany singers, 186-190. Camp-scenes, known as 'Nelri', from the first letters of the inscriptions. These fifteen pastel drawings illustrate the customs of the early 18th century. — 286. *Tischbein*, Crayon portrait of Princess Wilhelmina of Orange.

Room XI (comp. the Plan, p. 290), beginning to the left of the door: 337. *Fabr. Santafede* (?), Copy of Fra Bartolommeo's Holy Family in the Palazzo Pitti at Florence; 316. *Carlo Cignani*, Adam and Eve; *298. *Velazquez*, Portrait of the Infante Charles Balthazar, son of Philip IV. of Spain (a replica of the work in Buckingham Palace). — By the first window: *391. *Abr. Begeyn*, Quarry (early work; 1660); 651. *P. Codde*, Married couple. — By the second window: *176. *Gerard Terburg*, 'The Dispatch' (1653).

An officer holds a letter which appears to have been delivered to him by a trumpeter. This picture, also called 'The Interruption', is one of the most charming works of the master, full of life and expression, and rivalling the famed 'Paternal Admonition' at Amsterdam. It is unfortunately much darkened by age.

615. *A. Palamedess*, Musical party (1632). — On the right wall: 297. *Spanish School*, Boy's head; 581. *Karel du Jardin*, St. Peter healing the sick (1663).

Room XII, beginning to the right of the door: *347. *Marcello Fogolino*, Madonna and saints, a large altar-piece; 309. *Pietro da Cortona*, Holy Family; 343. Copy of *Titian's* Venus at Madrid. — By the windows: 342. *Al. Turchi* (?), The power of love; 323. *Lod. Mazzolino*, Massacre of the Innocents; *Piero di Cosimo*, 288. Portrait of Francesco Giamberti, 287. Portrait of G. da Sangallo, the architect. — On the entrance-wall: 300. *M. Cerezo*, Mary Magdalen (1661). *290. *Murillo*, Madonna and Child; the Madonna's face is described by *Justi* as the most beautiful ever painted by the master.

Not far off, in the Korte Vyverberg, is the Municipal Museum (p. 286).

On the S. bank of the Vyver (p. 297), a few paces to the W. of the Plein and the Mauritshuis, is situated the **Binnenhof** (Pl. D, 5), an irregular pile of buildings, some of them of mediæval origin, and once surrounded by a moat. Most of the houses have been restored of late, and some of them entirely rebuilt. About the year 1250 Count William II. of Holland, afterwards elected emperor of Germany, built a palace here, and this building was enlarged by his son Florens V., who in 1291 made it his residence. The stadtholders, from Maurice of Nassau onwards, all resided here.

The Binnenhof is entered by several gates, over that on the E. we notice the arms of the Country of Holland. On the E. of the square stands the old HALL OF THE KNIGHTS (Pl. 60), a brick building of the time of Florens V., resembling a chapel, with gables and two turrets; it now contains the Archives of the Home Office (no admission). To the E. of the Knights' Hall is the GERECHTSHOF (Pl. 9), or court of justice, the assize-chamber in which contains good reliefs of 1511, while the civil court-room is embellished with seven scenes from Roman history by *G. de Lairesse*. — The N. and S. wings of the Binnenhof are occupied by the CHAMBERS OF THE STATES GENERAL (Pl. 63; D, 5). The old hall of the States of the time of the republic, with allegorical paintings by *Parmentier*, has been restored and is used as an antechamber for the following saloon. The *Trêves Saloon*, built by William III. in 1697 as a reception-room, contains a handsome ceiling and the portraits of seven stadtholders by Brandon and other painters (curious echo; entrance in the N.E. corner, Binnenhof 21; adm., see p. 285). From the small vestibule on the N. side of the court we proceed by the staircase (with engraved portraits of famous naval heroes, generals, and statesmen) and an antechamber (with portraits of stadtholders) to the *Hall of the First Chamber* (adm., see p. 285), formerly used for the sittings of the Dutch Estates. This contains two chimney-pieces, by *Jan Livens* (War) and *Adr. Hanneman* (Peace), and a richly painted ceiling (ca. 1650-60). — In the centre of the court is a modern wrought-iron fountain, by *P. J. N. Cuypers*, with a gilt statuette of Count William II. of Holland (1227-56) by *L. Jünger*.

The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarnevelt*, the Grand Pensionary, or prime minister of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the stadtholder, during a meeting of the States General, caused Oldenbarnevelt to be arrested, together with his learned friends *Grotius* and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 407), while the Grand Pensionary himself was condemned to death, 'for having conspired *to dismember the States* of the Netherlands, and greatly troubled God's *Church*' (comp. p. xxxv). On 13th May, 1619, the unfortunate minister, *then in his 72nd year*, was executed on a scaffold erected in the Binnen-

hof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The other tragedy alluded to is the death of the brothers De Witt, which took place in the immediate neighbourhood of the Binnenhof (see below).

The BUITENHOF (Pl. D, 5), a large open space adjoining the Binnenhof on the W., and also bounded on the N.W. side by the Vyver, is adorned with a bronze *Statue of William II.* (Pl. 45; d. 1849), designed by E. F. Georges (1853). — From the S.W. angle the *Passage* (p. 301) leads to the busy Spui-Straat.

The **Gevangenpoort** (Pl. 12; D, 4) is an ancient tower with a gateway leading (N.) from the Buitenhof to the Plaats. In 1672 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been induced by the enemies of the two brothers to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. xxxvi). The brothers are buried in the Nieuwe Kerk (p. 301). The old prison now contains a collection of instruments of torture (adm., see p. 285).

The VYVERBERG, which is planted with trees and adjoins the Plaats on the E., commands a charming view of the ***Vyver** (Pl. D, 4, 5), a sheet of water enlivened with swans. Fresh water is pumped into the Vyver by a steam-engine on the Dunes.

At Vyverberg No. 3 is the **House of Baron Steengracht** (Pl. 18; D, 4), containing a fine *Collection of ancient and modern paintings (adm., see p. 285). Catalogues are distributed throughout the rooms.

The MODERN PICTURES, of the French and Dutch schools, are exhibited in ROOM I. To the left of the entrance. *Gérôme*, Scene in the Desert; *Decamps*, Dogs and children; *Willems*, Lady and cavalier. To the right of the entrance: *Verveer*, Canal at Amsterdam; *Horace Vernet*, The last cartridge; *Winterhalter*, Roman women; *Waldorp*, Sea-piece. — On the opposite wall: *Meissonier*, *Soldiers playing cards; *Bles*, By the cradle; *Bouguereau*, Girl knitting; *Villegas*, Siesta. — Back-wall, to the right: *Meyer*, Sea-piece; *Kobell*, Landscape; *Verschuur*, Stable; *Noel*, Tavern; *Schelfhout*, Winter-scene; *Navez*, Roman women; *Koekkoek*, In the forest.

Among the *ANCIENT PICTURES are specimens of the chief Dutch masters of the 17th cent., some of them being cabinet-pieces of the first rank. There are in all upwards of 80 works, which fill the three following rooms.

ROOM II. On the left: *Ger. Terburg*, *The Toilette.

Rembrandt, *Bathsheba, after her bath, watched from a distance by King David. The beautiful Jewess is seated on a rug in a thickly-wooded park, by the side of the basin in which she has been bathing; beside her are two attendants. The arrangement of the picture is analogous to that of the Susanna in the Mauritshuis (p. 291), but this work is the finer of the two. The chiaroscuro, against which, as in the Susanna, the female figure stands in exquisite relief, is treated in the most masterly style, forcibly recalling the famous 'Night Watch' at Amsterdam. According to Vosmaer, the *Bathsheba* was painted in 1643, less than a year after the completion of that splendid work. — As if to enhance the effect, another

picture is hung below of the same subject by *Van der Werff*, whose smooth and elegant Bathsheba almost resembles a wax figure when compared with the warm and lifelike creation of Rembrandt.

G. Metsu, *The sick child (1656); above, *F. Hackaert*, Landscape; *J. van Ruysdael*, Waterfall; *Nic. Maes*, Peasant-woman making pancakes; *Rubens*, Heads of SS. Peter and Paul, Infant Christ, Drunken Bacchus; *Jac. Ochtervelt*, Fish-market. — *Jac. Jordaens*, *At the fountain; *Allart van Everdingen*, Waterfall; *Govaert Flinck*, Portraits of a man and woman (1648); *Th. de Keyser*, Portrait of a man; *Alb. Cuyp*, Horse; *Adr. Brouwer*, *The smoker, one of the artist's largest masterpieces; *Paul Potter*, *Cattle; above, *Phil. de Champaigne*, Portrait.

Room III. To the right of the entrance: *J. Lingelbach*, Riding-school; above, *A. van Everdingen*, Mountain-scene; *W. van de Velde*, Calm sea; *J. van der Heyde*, Town on a river; *A. van de Velde*, Cattle; *J. Hackaert*, Silvan landscape; above, *Aert de Gelder*, Oriental prince; *Jan Steen*, *The sick girl; above, *J. Livens* (not Rembrandt), Mother and child; *Dirck van Delen*, The advocate. Right wall, beginning at the window: *Jan Steen*, *The painter and his family, nearly lifesize, an unusually large work for this master; *Adr. van Ostade*, *Interior of a rustic tavern; *Jac. Backer*, *Boy in gray. — *Ger. Dou*, *Portraits of a man and a woman; *J. Berck-Heyde*, Canal in Delft; *Th. de Keyser*(?), Lace-maker; *Jan Both*, Italian landscape; above, *Ferd. Bol*, Portrait; farther on, beyond the chimney-piece, *Adr. van de Velde*, Landscape; *L. de Jongh*, Guard-room.

Cabinet. *Karel du Jardin*, Shepherd-boy; *Pieter de Hooch*, A family in the open air; *C. Netscher*, Two portraits; between these, *D. Teniers the Younger*, *The Seven Works of Mercy, one of the artist's most important works (1644); *Is. van Ostade*, Pig driven from market; *M. Hobbema*, *Large landscape, with a red-roofed mill.

Opposite the N.E. angle of the Vyver, at the corner of the Tournooiveld and the Korte Vyverberg (which leads to the Plein, p. 286), is the building once occupied by the *Sebastiansdoelen* (built in 1636), but now containing the —

***Municipal Museum** (*Gemeente Museum*; Pl. 50, E 4), including a collection of small antiquities, glass, porcelain, medals, guild-standards, and an interesting picture-gallery. Adm., see p. 285. New catalogue of the pictures, in Dutch, 25 c.; catalogue of the other collections 25 c.

Ground Floor. On the right is the Principal Room. To the right: 194. *Unknown Master*, Portrait of Spinoza; *353. *Jan Steen*, The warning; 291. *M. J. van Mierevelt*, Portrait of Oldenbarnevelt (copy). A cabinet in the centre contains glass of the 18th cent., porcelain made at The Hague, dies for coins, etc. Here also are standards, halberds, and other articles belonging to the guilds. — Room I (to the left of the entrance). Views of The Hague in the 16th century. — Room II. Cabinet with local pottery. On the walls: 73, 74. *J. van der Croos*, Landscapes from the environs of The Hague, and several views of The Hague itself (20 and 16 small paintings round two larger ones). — Room III. Cabinet with goblets of honour (chiefly 18th and 19th cent.) and medals. On the walls: 297, 298. *J. Mytens*, Portraits of the Kerckhoven (1652), and Stalpert van der Wiele families (1645); opposite, 90, 91. *Pieter Dubordieu*, Portraits; 286. *Mierevelt*, Portrait of William the Silent (copy). — *Room IV.* Modern paintings by Weissenbruch (397, 398. Landscapes),

Pieneman (310. Portrait), *L. Apol* (3. Evening-scene), and *E. Verveer* (377. Invalids). 71. *Th. S. Cool*, Chactas and the hermit Aubry with the body of Atala (from Chateaubriand).

First Floor. To the left is the Saloon of the Ancient Paintings, amongst which are four corporation-pieces by *Jan van Ravesteyn* (1572-1657), the favourite painter of the Town Council and fashionable society of The Hague. To the right of the entrance: *312. Officers of the Guild of St. Sebastian, descending the staircase of the Shooting-gallery ('Doelen'), engaged in animated conversation and strikingly lifelike (1616). *315. Six officers of the white arquebusiers (1638). On the right long wall: *313. Banquet partaken of by fourteen town-councillors and twelve officers of the Guild of Arquebusiers, whose Captain, according to the annual usage, receives the 'cup of welcome' ('een frischen roemer wyn'); the costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures (dated 1618). On the left wall, *314. Twelve members of the town-council of 1636 in half-figure, sitting at their green table, with which their black dress contrasts admirably; the only colours the picture contains are green, black, white, and the flesh-tint of the faces, and the effect is very harmonious and pleasing. — Among the other paintings are the following. On the entrance-wall: 360. *Abr. van den Tempel*, Boy with a falcon; over the second door, 212. *G. van Honthorst*, Princess Amalia of Solms; on the right wall, 270. *E. C. van der Maes*, Three officers of the white arquebusiers (1614); above No. 313: 287, 298. *M. J. van Mierevelt*, Prince Frederick Henry of Orange and his wife Amalia of Solms; 213. *G. van Honthorst*, Louisa Henrietta, daughter of the preceding; 227. *Corn. Janson van Ceulen*, Magistrates of The Hague in 1647, the painter's masterpiece; *106. *Jan van Goyen*, View of The Hague, S. side of the town, the largest (15 ft. by $5^1/_2$ ft.) and one of the most important works of this master, who knew so well how to pourtray the autumnal colouring of a Dutch landscape; 218. *Joachim Houckgeest*, An ensign of the green arquebusiers (1621); 269. *E. C. van der Maes*, An ensign of the banner of the house of Orange (1617). Also three large corporation-pieces of 1682, 1717, and 1759. We now enter the large —

Saloon of Modern Paintings. To the left: 2. *L. Apol*, Winter scene; 344. *Therese Schwartze*, Portrait; 361. *W. B. Tholen*, Skaters; 103. *P. C. Gabriel*, Polders; 140. *G. Henkes*, Petitioner; 273. *W. Maris*, Cows (1868); *225. *Jos. Israëls*, Seamstress; 13. *A. H. Bakker-Korff*, Reading; 222. *H. van Hove*, Interior of a synagogue; 392. *Jan Vrolyk*, Pasture; 44. *C. Bisschop*, Still-life; 5. *D. A. C. Artz*, Return of the flock; *272. *J. Maris*, Beach at Scheveningen; 45. *Dav. Bles*, Light and deep sorrow; 118. *Joh. de Haas*, Cattle; 281. *H. W. Mesdag*, Sea-piece (1875); 226. *J. Israëls*, Portrait of *W. Roelofs*, the painter; 300. *A. Neuhuys*, Rustic interior at Drente;

239. *Fr. Duchatel*, Snow-scene; *239. *J. Chr. K. Klinkenberg*, Canal in Amsterdam; *63. *J. Bosboom*, Interior of St. Peter's Church at Leyden; *276. *A. Mauve*, Beach at Scheveningen; 50. *B. J. Blommers*, Fish-cleaning.

The SMALLER ROOMS contain paintings by *J. G. van Os* (1776-1839), *A. Schelfhout* (1787-1870), *Ant. Waldorp* (1803-66), *M. F. H. de Haas*, and others. In the second room are twenty-one portraits of the De Witt family, bequeathed by Mr. Joh. Hoog (d. 1886), and a portrait of the poet Cats (p. 307), painted in 1659 by *De Jong*. The chimney-piece and the ceiling-paintings in these rooms date from the 18th century.

In the KORTE VOORHOUT, a little to the E. of the Tournooiveld, rises the *Theatre Royal* (Pl. 68; E, 4). — At the E. end of the 'place' is the **Palace of Princess Marie** (Pl. 57; F, 4). The princess, who is a daughter of the late Prince Frederick of the Netherlands, is married to the Prince of Wied. Within the palace are a room with panelling of the 17th cent., some good Dutch and Flemish paintings by *Ferd. Bol*, *A. Cuyp*, *G. Coques*, and others, and the *Masterpiece (Scenes from the life of St. Bertin) of *Simon Marmion* of Valenciennes, a contemporary of Memling (tickets of admission in the office, Casuarie-Straat 38, Pl. E F 5). — From the Korte Voorhout to the Haagsche Bosch, see p. 304.

In the Prinsesse-Gracht, a few paces to the N., is the *Cannon Foundry* (Pl. 11; E, F, 4), beyond which (No. 30) is the MUSEUM MEERMANNO-WESTREENIANUM (Pl. 51; F, 4), a somewhat motley collection of MSS., specimens of early typography, ancient vases, a few small ancient sculptures, Chinese and Japanese curiosities, etc., bequeathed by Baron Westreenen (d. 1850). Admission, see p. 285.

The most interesting MSS. are a fragment of an Old Testament of the 5th cent.; a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by *Jan of Bruges*, executed in 1371 for Charles V., the Wise, of France; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; French translation by Raoul de Presles of Augustine's 'De Civitate Dei', with numerous miniatures (end of the 15th, or beginning of the 16th cent.); and several others of the early Flemish and Dutch schools. Among the specimens of TYPOGRAPHY are several block-books, such as were common at the close of the middle ages, particularly in Holland; incunabula of *Gutenberg* and *Caxton*, etc.

On the N. the Korte Voorhout (see above) and Tournooiveld are adjoined by the LANGE VOORHOUT (Pl. D, E, 4), a square planted with trees, which, along with the Kneuterdyk, the Noordeinde, and the Willems-Park, forms the finest quarter of the town. An octagonal sandstone monument was erected here in 1866 (Pl. 48; E, 4) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at Waterloo in 1815, in the battles against the Belgian insurgents in 1831, and in the East Indian Wars of 1849.

On the E. side of the square rises the *Palace of the Queen Dowager (Queen Emma*; Pl. 55, E 4). On the N. side, Lange Voorhout *34, is the* —

Royal Library (Pl. 3; E, 4), occupying an edifice built by Huguetan, Louis XIV.'s banker. The library, founded in 1798 (adm., see p. 285), contains about 500,000 volumes.

The most interesting contents are exhibited in a room on the upper floor, to the left. The miniatures in the *Prayer Book of Philippe le Bon of Burgundy*, painted in grisaille (1455-65), are of great artistic value, several of them, such as the Annunciation and Coronation of the Virgin, in the style of *Memling*. Other interesting objects are the illustrated *Prayer Books of Isabella of Castile* (1450), *Catharine of Aragon*, and *Catherine de Médicis*; a *Gospel* of the 10th cent.; a *Psalter* of the 12th cent. (both with miniatures); and a *Bible* with autograph of Mary Stuart, presented to William III. and Mary on their coronation (1689).

The valuable Collection of **Coins, Medals, and Gems** on the same floor (opposite the staircase; adm., see p. 285) contains upwards of 40,000 coins and medals, and over 300 cameos. The finest specimens are exhibited. The COINS, including excellent specimens of the Greek coins of the Seleucidæ and the Ptolemies, are arranged chronologically. The collection of MEDALS includes interesting *Dutch Memorial Medals*, with busts of Stadtholders and princes of the house of Nassau ("Portrait of Prince Maurice) and of Dutch naval heroes; also medals commemorating the Peace of Westphalia in 1648, etc. Most of the CAMEOS are antique and belonged to the antiquarian *Hemsterhuis* (d. 1766), whose collection was described by Goethe in 1792. The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with horns represented by two dolphins, springing from a rose-crowned head of Cupid, grouped artistically with the panther of Bacchus, which holds the thyrsus in its front paw; mask with large beard and open mouth; mask with long beard and elegantly arranged hair; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with a long beard; Homer as a statue; several portrait-heads. Among the opaque stones is a cameo with the *Apotheosis of the Emp. Claudius*, one of the largest known; also a fine head of *Livia* or *Octavia*. Between the glass-cases, golden *Vase*, adorned with enamel and cameos. — The collection of Assyrian *Cylinders* and Etruscan and Greek *Scarabaei* may also be mentioned.

On the S. side of the Lange Voorhout, nearly opposite the Library, is the *Ministry of Marine* (Pl. 41; D, 4). — Opposite the Kneuterdyk, at the corner of Park-Straat (p. 303), is the *Ministry of Finance* (Pl. 38; D, 4), originally the house of Oldenbarnevelt (p. 296).

b. The Rest of the Old Town.

The main centres of business activity are the 'Lange Pooten', the street beginning at the S.W. angle of the Plein (p. 286), and its continuation, the SPUI-STRAAT (Pl. D, C, 5), which is always thronged with people towards evening. — The Gedempte Spui leads hence to the S. to the —

Nieuwe Kerk (Pl. D, 6; sacristan, Bezem-Straat 19), with wooden vaulting, begun in 1649; it contains the tombs of the De Witts (p. 297) and of Spinoza (near the pulpit).

Spinoza's House, Paveljoensgracht 32, opposite the Doublet-Straat (Pl. C, 6), was occupied by the great philosopher from 1671 down to his death in 1677. Adjacent is a bronze *Statue of Spinoza* (Pl. 49), by *Hexamer*, erected in 1880.

From about the middle of the Spui-Straat a Passage (Pl. D, 5), or arcade, in the Dutch Renaissance style, with many attractive

shops, leads to the Buitenhof (p. 297) and the GROENMARKT (Pl. C, 5). On the W. the latter is adjoined by the VISCHMARKT (Pl. C, 5).

The ***Town Hall** (Pl. 62; adm., see p. 285), completed in 1565, restored by *Van Bassen* about 1647, enlarged in 1734 by the addition of the N. wing, and again restored and extended in 1882-83, stands on the E. side of the Vischmarkt. This picturesque building is one of the most interesting of its class in Holland. It belongs to the beginning of the period in which the flowing forms that characterize the later Dutch architecture came into vogue (comp. pp. 311, 318). The two side-façades probably owe some of their remarkable architectonic features to the influence of the mediæval patrician house of the Brederode, which previously occupied the site. The statues of Justice and Prudence on the main façade are by *J. B. Xavery*. The short flight of steps beside the main entrance, opposite the Nieuwe Straat, leads to a vestibule, which contains the bench of the old sheriff's court ('Schepenbank') and three paintings by *Willem Doudyns*, representing the Judgment of Solomon (1671). On the upper floor is a *Historical Gallery*, containing about 200 representations from the history of the Netherlands, formerly in the possession of the society 'Arti et Amicitiae' at Amsterdam.

The **Groote Kerk** (Pl. C, 5), or *Church of St. James*, is a Gothic edifice of the 15-16th cent., with a hexagonal tower, surmounted by a modern open-work iron spire. The interior, which is finely vaulted, contains a few monuments, among them that of Admiral Obdam, who fell in 1665 in a naval engagement with the English in the Sound, by *Eggers*; and also some stained glass of 1547. In the sacristy are the remains of an alabaster monument of a Mynheer van Assendelft (d. 1486) and his wife. The carved wooden pulpit (1550) and the frames of the coats-of-arms of some knights of the Golden Fleece, placed in the choir after the chapter of 1456, also deserve notice. The large new organ, built in 1881 by Witte of Utrecht, is fine. Queen Wilhelmina was married in this church to Duke Henry of Mecklenburg-Schwerin on Feb. 7th, 1901. The sacristan lives at Kerkplein 8, adjoining the Post Office. Fine view from the tower (custodian, Kerkplein 15; adm. 50 c., several persons each 25 c.).

To the S., opposite the Groote Kerk, is the covered *Fish Market* (Pl. 69; C, 5), the rendezvous of the fish-women of Scheveningen.

c. The Modern Quarters on the North.

From the Groenmarkt (see above) the Hoog-Straat leads to the N. for a few yards to the NOORDEINDE (Pl. C, 4, 3). Here, to the left, rises the **Royal Palace**, built in the time of Stadtholder William III., and containing a few unimportant family-paintings (admission, see p. 285).

In front of the palace stands the equestrian Statue of Prince William I. of Orange (Pl. 47), in bronze, designed by Count Kleuwen-

Oost Duinen
De Loopert
Pompstation der Waterleiding
Harsten Hoek
Exercitieveld
Schietbanen
Schietschool
SCHEVENINGEN
Station
Belgische Park
Nieuwe Scheveningsche Boschjes
Musschen Berg
Duinzicht
Finkenlust
Kamplust
Vinkenlust
Scheveningsche Boschjes
Stoomtramweg
West Duinen
Binnen
Klingen
Ammonshoogte
Vlakte
Reigersbergen
Maria Hoeve
Veelust
Mariendaal
Kleine Loo
Het Bosch
Veen Polder
Sportterrein
Emma Park
Malieveld
Hollandsche Spoorweg
'S GRAVENHAGE
Voorschoten
Leiden

kerke (1845). On the pedestal are the arms of the seven provinces. — To the N. the Noordeinde is prolonged by the ZEESTRAAT (Pl. C, 2), which, passing the *Panorama* (p. 285), the *Willems-Park* (see below), and (to the left) the *Grand Bazar Royal* (p. 285), leads to the old Scheveningen road (p. 307). Shortly before the last diverges the handsome Laan van Meerdervoort (Pl. C-A, 1) leading to the left to *Duinoord*, the newest part of the town.

The *Paleis-Straat* (Pl. D, 4, 3), diverging to the N.E. from the palace, leads through what was once the garden of the palace to the Oranje-Straat, and farther on to the PARK-STRAAT (Pl. D, 4, 3), which leads to the Lange Voorhout (p. 300). In Park-Straat is the new Roman Catholic *Church of St. James* (Pl. 23; D, 3), built by P. J. H. Cuypers. At the N. end of the street, beyond the Singelsgracht, begins the WILLEMS-PARK (Pl. D, 2), a new quarter with pleasant houses and gardens. In the centre, on an open place called the 'Plein 1813', is a large imposing **National Monument** (Pl. 44), unveiled in 1869, to commemorate the restoration of Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king. On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, holding a banner in her left hand and a sheaf of arrows in the right, with the lion of the Netherlands at her feet. On the side facing the town Prince William Frederick is represented in his coronation-robes, swearing to maintain the constitution. At the back are Gysbert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Stirum, the leaders of the rising in November, 1813. The figures on the narrow sides are emblematical of Liberty and Law. All these figures are in bronze, having been modelled by *Jaquet*. Two reliefs on the round part of the pedestal represent the rising of the people and the arrival of the king. The whole monument was designed by *W. C. van der Wayen-Pietersen* and *Koelman*. — On the N. side, the Willems-Park is skirted by the Java-Straat (Pl. D, 2, 1), which leads to the old Scheveningen road (p. 307).

d. Environs.

The **Zoological-Botanic Garden** (Pl. F, 3) is a favourite place of recreation, containing a fair collection of birds and a few other animals. Adm., see p. 285; concerts on Mon. and Frid. at 7.30 p.m. in summer, and on Sun. at 2 p.m. in winter (café-restaurant).

To the S. of the Zoological Garden are the Malieveld, the drilling-ground of the garrison, and the so-called Koekamp (Pl. F, 4, 5), a park containing white fallow deer and other tame deer. — Between these runs the *Straatweg naar Leiden*, or Leyden Road (Pl. F, 4), which begins at the Korte Voorhout (p. 300) and traverses

the beautiful ***Haagsche Bosch** *(het Bosch)*, a park-like forest intersected by avenues in different directions, and about $1^1/_2$ M. in length. In the centre is a large garden-restaurant belonging to the *Witte* or *Litteraire Societeit* (p. 286), to which admission is granted only on introduction. On Sun. at 2.30 p.m., and on Wed. at 7.30 p.m., a military band plays here and attracts numerous visitors. Near the road the forest is traversed by regular avenues of stately old trees, while the remoter parts are in their primitive condition. Comp. the Map of the Environs.

Near the N.E. corner of the Park, about $1^1/_2$ M. from The Hague, is situated the **Huis ten Bosch,** *i.e.* the 'House in the Wood', a royal villa, erected about 1645 by *Jac. van Campen* and *Pieter Post* for Princess Amalia of Solms, widow of Prince Frederick Henry of Orange (p. xxxv). In 1748 the wings were added by Prince William IV. The International Peace Conference, at which 26 powers were represented, met in the Orange Room (see below) in the summer of 1899. — Visitors to the villa may make use of the tramway No. 2 (p. 284), the terminus of which is in the Laan van Nieuw-Oost-Indie. Those who walk through the Bosch turn to the right at the end of the ornamental water and soon reach the gate to the grounds surrounding the villa.

The Interior is worthy of a visit. (Ring at the door in the right wing; adm., see p. 285; catalogues for the use of visitors.) — The *Dining Room* is embellished with grisailles by *De Wit* (1749) of Meleager, Atalanta, Venus, Adonis, and Genii, painted in imitation of bas-reliefs, and producing an almost perfect illusion; it also contains Chinese, Saxon (Meissen), and Delft porcelain of 1748. — In the *Chinese Room* is some tapestry of rice-paper of the 18th century. The curtains and upholstery should also be noted. — The *Japanese Room* contains bright-coloured embroidery with birds and plants, presented to Prince William V. of Orange in 1795. Japanese cabinets, etc. — In one of the rooms is a portrait of *John Lothrop Motley* (1814-77), who wrote part of his 'History of the Dutch Republic' in this palace.

The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of Prince Frederick Henry, painted by artists of Antwerp and Holland, and lighted partly by the cupola above, and partly from the sides. In the cupola is a portrait of Princess Amalia of Solms (see above). The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood.

Upper row: *Caesar van Everdingen*, Birth of Prince Frederick Henry; *Th. van Thulden* (pupil of Rubens), Education of the prince; *Ger. van Honthorst*, Marriage of the prince; *Th. van Thulden*, The States-General conferring the dignity of Stadtholder upon Prince Frederick Henry, Education of William II., his son, The prince triumphing over the Vices, Charles I. of England, father-in-law of William II., as Marcus Curtius; *Ger. van Honthorst*, William II. and Maria Henrietta Stuart, his consort, The Great Elector (Frederick William of Brandenburg) and Louisa Henrietta of Orange, his consort; *Th. van Thulden*, Prince Maurice and Prince Frederick Henry at the Battle of Nieuwpoort, 1600. — Lower row: *Ger. van Honthorst*, Princess Amalia with her four daughters; *Jac. Jordaens*, Time vanquishing Slander and the Vices; *Th. van Thulden*, The Cyclopes forging weapons for Æneas, Venus and her nymphs; *Jan. Livens*, Parnassus with five of the Muses; *Caesar van Everdingen*, The four other Muses; *Sal. de Bray* and *P. Soutman* (Dutch pupils of Rubens), Three groups from the triumphal procession of Prince Frederick Henry; P. de

Grebber and *Th. van Thulden*, Conquest of Brazil by Count John Maurice of Nassau (three paintings); *Th. van Thulden*, Liberation of the Netherlands; *Jac. Jordaens*, Triumph of Prince Frederick Henry, the best of the entire series.

A pleasant Excursion may be taken from The Hague (2-3 hrs'. driving; steam-tramway, see p. 284) along the Leyden Road (p. 303), through the Park, and then by the 'Papenlaan' to *Voorschoten* (p. 282), returning to the *Leidsche Dam* and *Voorburg*, near which is the popular resort of *Wykerbrug*, with a restaurant. Then back by the '*Laan van Nieuw-Oost-Indie*', to the S. of the Bosch. — Another steam-tramway (p. 284) runs from The Hague to the S.W. viâ *Halfweg* (near which is the prettily-situated cemetery of *Eik ten Duin*) to (25 min.) *Loosduinen* (branch in summer to the new sea-bathing resort of *Kykduin*) and viâ *Poeldyk* to (1 hr. 10 min.) *Gravesande* (whence omnibuses ply to the *Hoek van Holland*, p. 265) and to *Naaldwyk*. This line intersects the fertile *Westland*, noted for its fruit, particularly its excellent grapes.

40. Scheveningen.

The following conveyances ply between The Hague and Scheveningen, a distance of 2½-3 M.

1. Steam Tramway of the State Railway (*Stoom Tramway van de Staats-Spoor*), in 20 min., starting from the *State Station* (Pl. F, 6, 5; stopping-place at the Hôtel Bellevue, p. 283), every 10-30 min. during the season. The station at Scheveningen is close to the German Protestant Church, near the Curhaus.

2. Steam Tramway of the Dutch Railway (*Hollandsche Yzeren Spoorweg Maatschappy*), in 24 min., starting from the *Dutch Station* (Pl. D, 8; p. 283; in connection with the trains) and from the *Anna-Paulowna-Straat* (Pl. C, 1). The station at Scheveningen lies at the W. end of the village, close to the Hotel Zeerust.

Fares on both lines, 25 or 15 c., 10 tickets 1½ or 1 fl.; tickets are obtained in the car. In returning, travellers may procure through railway-tickets and book their luggage at Scheveningen.

3. Electric Tramway, starting from the *Plein* (Pl. E, 5), through the Lange Hout-Straat and Koninginnegracht (Pl. F, 4-1), then by the new Scheveningen road to the Curhaus, in summer every ¼-½ hr., in the afternoon every 7½ min.; time about 18 min., fares 20 and 15 c.

4. Tramway, also starting from the *Plein* (Pl. E, 5), by the Vyverberg, Kneuterdyk (Pl. D, 4), Park-Straat, Plein 1813 (Pl. D, 2), Java-Straat, and the old Scheveningen road (p. 307) to the Curhaus, every ¼ hr. in the forenoon, every 10 min. in the afternoon; time, ½ hr.; fare 25 c. (five sections, each 5 c.).

5. Tramway from the *Noordwal* (Pl. B, 4) by the Anna-Paulowna-Straat (Pl. C, 2, 1) and the old Scheveningen road to the Curhaus, every 10 min., in summer only; time 25 minutes (fare 20 c.).

6. Omnibus from the *Laan van Nieuw Oost-Indie* (Bezuidenhout; Pl. F, 5) to the *Prins Willem-Straat*, every 7½ min. (fare 10 c.).

Hotels. At the height of the season it is advisable to secure rooms in advance; in June and after Sept. 15th charges are usually lower. Déjeuner at 12, D. usually at 5.30 p.m. — *Hotel Curhaus (p. 307; open from June to Sept.), with well-fitted-up restaurant, lift, and railway ticket office, R. 2¾-15, B. ¾, déj. 1½-2¼, D. 2½-4, board 4-6 fl. — To the N. of the Curhaus: Hôtel d'Orange, a large house situated on the Dunes, R. from 1½, *déj.* 1½, *D.* 2½, board 4¼ fl. Adjoining this hotel is the Pavilion,

a building containing twelve distinct suites of furnished apartments for families, each of which is let for 1500-1800 fl. for the season. — To the S. of the Curhaus: *Hôtel des Galeries, with a restaurant, café, and shops on the groundfloor, R. 1½-7, L. ½, B. ¾, déj. 1¼, D. 2¾, board 4 fl.; Hôtel Garni, with lift and about 300 rooms, R. 2-7, B. ¾, déj. 1½-2, D. 2½-3½, board 8 fl.; Savoy Hotel; Hotel Bauck, R. 1-5 fl., B. 70 c., déj. 1¼, D. 2½, pens. 5-10 fl.; Hotel Zeerust, R. 1-6 fl., the last three, with terraces, on the Dunes, to the right and left at the end of the Keiner-Straat, the principal street of the village.

Behind the Dunes, without a view of the sea: Hôtel-Restaurant Nelck, R. 1½-5 fl., B. 60 c., déj. 1¼, D. 2, pens. 4-6 fl.; Hôtel Royal (pens. from 4 fl.), both in the Badhuisweg leading to the S.E. from the Curhaus, ¼ and 1 M. from the Curhaus. — In the Gevers-Deynoot-Weg (p. 308): Hôtel-Restaurant Altenburg; Hôtel-Restaurant Zonnehof, R. & B. from 2, pens. from 4 fl.; *Hotel Central, R. & B. from 2, déj. 1, D. 1½, pens. 4 fl., unpretending; Schnitzler, Hôtel-Restaurant Keil, both Jewish, the latter behind the Café-Restaurant Seinpost (p. 308), R. from 2, B. ¾, déj. 1, D. 2, pens. from 5½ fl.; Hôtel-Restaurant Paulez, immediately behind the Zeerust, R. & B. from 2, pens. from 4½ fl., plat du jour 80 c. — Farther distant, in the Scheveningsche Bosch (p. 307): *Park Hotel, comfortably fitted up as a winter-resort with winter-garden, R. from 2½, board 4¼ fl.; *Hôtel-Restaurant de la Promenade, with garden, the halfway point of the tramway-route (see p. 307), R. 1½-4½, B. ¾, déj. 1½, D. 2¼, pens. 5-6½ fl. — Still farther distant: Hotel Witterbug, on the new Scheveningen road, 1½ M. from the Curhaus.

Private Apartments may be obtained in many of the villas on the Dunes, in the new streets not far from the Curhaus, and also at The Hague; lodgings in the village not so good. In engaging rooms it is advisable to have a written agreement.

Restaurants. At the **Curhaus*, the *Hôt. des Galeries*, etc., see above. Also, *Boulevard Restaurant*, Curhaus Terrace (plats du jour); *De Seinpost* (p. 308), plats du jour (11-2) 50 c., D. (5.30-7) from 1 fl. — Wine Room. *Boulevard Bodega*, on the Curhaus Terrace.

Cafés. *Boulevard Café & Tea Room*, a fashionable afternoon-resort; in the *Hôt. des Galeries*; *Curhaus Bar* (two concerts daily), on the N. side of the Curhaus, crowded until a late hour (after the Curhaus concerts).

Bathing is permitted daily from 7 a.m. till sunset (on Sun. not after 2 p.m.). Tickets (valid for the day of issue only) are procured at the office on the beach in front of the Curhaus: gentlemen's bathing-place (large bathing-coach) and mixed bathing-place, 50 c. (ten tickets 4½, twenty 8 fl.); small coach at gentlemen's bathing-place 20 c.; ladies' bathing-place (large coach) 70 c. (ten tickets 6½, twenty 12 fl.); children, half-price. Two towels are supplied for these charges. Bath-sheet 15, bathing-drawers 5, costume 25 c.; services of an attendant 30 c. Bathing-places, see p. 308. — On purchasing his ticket the bather receives a number, which he will hear called out when there is a vacant coach. — Owing to the strong 'under-tow' it is not advisable for swimmers to venture beyond the space marked off for bathers.

Warm Baths of fresh or salt water (65 c.; 10 baths 6 fl. and fee), vapour-baths, etc., at the Curhaus, well fitted up (from 7 a.m. to 4 p.m.).

Cursaal. For the season 22½ fl.; for members of families 'cartes secondaires' at 7½ fl. are also issued. Day-tickets 1 fl.; book of ten tickets 7½ fl. The subscribers are admitted without charge to the dancing 'réunions' and to the ordinary concerts (daily at 3 and 7.30 p.m.; symphony concerts on Frid.) and theatrical perfomances, while for the extra entertainments they pay reduced prices. There are special terms of subscription for the fauteuils and boxes in the concert-hall. — **Variety Entertainments.** *Pavilion on the Pier* (p. 308); *De Seinpost*, 5 min. to the S. of the *Curhaus* (adm. 50 c., 10 tickets 4 fl.), during the season only.

Physicians: *Dr. Francken, Dr.* van Wölderen, at the Curhaus; *others in the village.*

Post, Telegraph, and Telephone Office, Keizer-Straat 291; branch-office in the Curhaus.

Horses, 1/2 hr. 50 c., 1 hr. 75 c. — DONKEYS, 1/2 hr. 20 c., 1 hr. 35, 1/2 day 1 fl. 25 c. — CABS, see p. 284.

Boating, as at other Dutch watering-places, badly provided for. — Tents ('pavillons') and chairs ('Windstoel') may be hired on the beach. — The 'Courrier de Schéveningue' (daily; 5 c.) contains a list of visitors.

English Church Services at the Curhaus (p. 306) in summer.

There are two roads between The Hague and Scheveningen: —

1. The *OLD ROAD, paved with 'klinkers', constructed in 1666, leaves the town by the N.W. gate (Pl. C, 1), and is shaded by trees and provided with a tramway-line. On the right, between the old road and the Canal, lie the *Scheveningsche Boschjes*, a park with numerous fine old oaks, affording beautiful walks. On the left is the château of *Zorgvliet*, once the residence of Cats, the Dutch statesman and poet (d. 1660), and now the property of the Grand-Duke of Saxe-Weimar. Farther on, beside the *Hôtel de la Promenade* (p. 306; halfway house on the tramway-route), is a bust (by Odé) of the statesman *Constantyn Huygens*, at whose instigation the road was made. A road diverging to the right here leads past a number of villas, *Dr. Eykman's Physiatric Institute*, and the handsome *Park Hotel* (p. 306) to the canal. The old road leads on to the *Roman Catholic Church* at the beginning of the village, 1 1/2 M. from the Scheveningen Gate at The Hague and 3/4 M. from the beach.

2. The uninteresting and shadeless NEW ROAD leads direct from the N. end of the town (Pl. F, 1) to the Curhaus, skirting the canal at first, and crossing it halfway. This is the route followed by the steam-tramway from the State Station and by the electric tramway. To the right, in the distance, is the new *Prison*, and on the same side, on the Dunes, is the large building of the *Hague Water Works* (open on Tues. and Thurs., 12-4; fine view).

Scheveningen, a clean fishing-village with 21,000 inhab., visited as a bathing-resort since 1818, has now become the most fashionable watering-places in Holland. The annual number of visitors is over 30,000, chiefly Dutch and Germans, but including a few English and Americans. The height of the season lasts from the middle of July to the end of August. The proximity of The Hague and the woods a little inland give Scheveningen an advantage over the other seaside-resorts on this coast. It has, however, the reputation of being only less expensive than Ostend.

An undulating TERRACE, paved with bricks, extends along the top of the Dunes for a distance of about 1 M., forming an admirable promenade, and lower down, on the side next the sea, runs a level road, 80 ft. wide, known as the 'Boulevard'. The large **Curhaus* is the great rallying-point of visitors. The handsome new building, erected in 1884-85 by the German architects Henkenhof and Ebert, burned down in 1886, and rebuilt since, is upwards of 300 ft. in length and is surrounded by spacious verandas. The richly adorned Cursaal, surmounted by a glass cupola, can accom-

modate 2900 persons. On the 'Boulevard', in front of the concert-terrace, are the cafés and restaurants mentioned at p. 306 and a number of attractive shops. From the middle of the terrace a *Pier* (adm. 5 c.), 450 yds. in length, built in 1899-1900, stretches into the sea. At its farther end is a pavilion, with a restaurant and variety-theatre. — To the N.E. of the Curhaus is the *Hôtel d'Orange.* — To the S.W. lie the *Hôtel des Galeries*, the *Hôtel Garni*, a *Villa* belonging to Prince Wied, the *Café-Restaurant De Seinpost* (p. 306), the *Savoy Hotel*, the *Hôtels Rauch* and *Zeerust*, and (finally beyond the village) the *Monument*, an obelisk erected in 1865 to commemorate the return of William I. after the French occupation (p. xxxviii), and the *Lighthouse* (*Vuurtoren;* adm. 15 c.; fine view, best early in the morning or in the evening).

Behind the Curhaus, to the E., lies the *German Protestant Church*, with two towers. — The new streets running behind the Dunes pass several hotels (p. 306) and pleasant villas. On the Gevers-Deynoot-Weg is the *Sophie-Stichting*, a marine hospital for 100 children, named after the late Queen Sophia (d. 1877).

Scheveningen possesses numerous fishing-boats *(pinken)*, the cargoes of which are sold by auction on the beach immediately on their arrival. The scene on such occasions is often very picturesque and amusing. The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland. — The beach, which was much damaged by a storm in 1895, has been repaired at a heavy outlay and is now protected by groynes. There are three bathing-places, one for ladies, one for gentlemen, and one where ladies and gentlemen bathe together in the French style. These are frequently overcrowded by excursionists, especially on Sundays.

In 1673 Admiral de Ruyter defeated the united fleets of France and England off the coast near Scheveningen.

41. Leyden.

Hotels. *Lion d'Or (Pl. a; C, 3), R. 2½, B. ¾, déj. 1, D. 2 fl.; *Leyden (Pl. b; C, 3), R. 1¾-2½, B. ¾, déj. 1½, D. 2-2½ fl. — Central, opposite the post-office, R. & B. 1¾, déj. ½, D. from 1 fl., with café-restaurant; Soleil d'Or (Pl. c; D, 4). All these are in the Breê-Straat. — Hôtel de la Poste (Pl. d; C, 3), Aal-Markt 17, R. & B. 1½, déj. 1, D. 1¼ fl., commercial; Hotel Plaats Royaal (Pl. e; B, 2, 3), Noordeinde 54, R. & B. 1¾, déj. ¾, D. 1¼ fl., well spoken of; Hôtel du Commerce, Stationsweg 35a (Pl. B, 1), near the Railway Station, R. & B. 1¾, D. 1¼ fl., new; Hôt. du Nord, Beestenmarkt 39 (Pl. B, 2), with café.

Cafés-Restaurants. *De Harmonie*, Breê-Straat 16, next the Museum of Antiquities; *De vergulde Turk*, Breê-Straat 84; *Café Neuf*, Breê-Straat 107, opposite the Hôtel de Ville (Munich beer). — **Rail. Restaurant.*

Post & Telegraph Office (Pl. C, 3), in the Breê-Straat.

Bookseller. *Buryersdyk & Niermans*, near St. Peter's Church (p. 313).

Tramways. From the railway-station (Pl. A, B, 1) across the Beestenmarkt (Pl. B, 2) and thence through the Breê-Straat to the end of the *Hooge-*

The [illegible] original[illegible] Dutch na[illegible] or 'hedge'), is now the [illegible] ment. From [illegible] General, [illegible] all their [illegible] to the [illegible] states. The [illegible] continued [illegible] parte, wh[illegible] town. It lie[illegible] the sea, [illegible] substantial [illegible] promenad[illegible] industry in [illegible] furniture, [illegible] trades.

The Pl[illegible] and the [illegible] the tramwa[illegible] p. 283) inter[illegible] *Prince Willi*[illegible] His favourite [illegible] the pedestal. [illegible] huis (see [illegible] on the S., [illegible] (Pl. 15). In [illegible] (Pl. 39), a [illegible] Dutch Renai[illegible] side of the '[illegible] *Office* (Pl. [illegible]), of the deputi[illegible] the handsome [illegible] (Pl. 61); furt[illegible] interesting [illegible] Westphalia [illegible] or *Litteraire* [illegible] when introdu[illegible] the N.W. angle.

Close by, [illegible] standing alone [illegible] *ing. This* [illegible] *from the* [illegible]

woerd (Pl. F, 4), 10 c.; small articles of luggage free. — **Steam Tramways.** 1. To Haarlem (starting from the Terwee Park, near the rail. station). — 2. To Katwyk aan Zee (p. 315), with a branch to Rynsburg and Noordwyk (starting as above). — 3. Viâ Voorschoten (p. 282) and Voorburg to The Hague (pp. 282, 284); starting from the Witte Poort.

Steamboats to Katwyk and Noordwyk, see p. 315; also twice daily (Sun. once only) to Amsterdam, Gouda, etc., starting from the harbour (Pl. F, 2).

Cab from the station to the town 60 c., per hour 1 fl.

Principal Attractions (1/2-1 day): Museum of Antiquities (p. 310); Stadhuis (p. 311); Van der Werf Park (p. 312); University (p. 312); St. Peter's Church and its environs (p. 314).

Leyden, in the middle ages *Leithen*, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans), is situated on the so-called *Old Rhine*, the sluggish waters of which flow through the town in several canal-like arms. The town contains 53,640 inhab. (1/4 Roman Catholics), but is sufficiently extensive to accommodate 100,000, a number it boasted of when at the height of its prosperity. In the 16th cent. Leyden sustained a terrible siege by the Spaniards, which lasted from Oct. 31st, 1573, to Mar. 21st, 1574, and then, after a short and partial relief by Prince Louis of Nassau, was continued as a blockade down to Oct. 3rd of the same year. William of Orange at last caused the S. dykes to be pierced, and the country being thus inundated, he relieved the besieged by ship. According to a popular tradition, Prince William of Orange offered to reward the citizens for their gallant conduct in the defence of 1574 by exempting them from the payment of taxes for a certain number of years, or by the establishment of a university in their city. The latter alternative is said to have been preferred; at all events, the prince founded the *University* in 1575. Its fame soon extended to every part of Europe. The greatest scholars of their age, Hugo Grotius, Scaliger, Dodonæus (p. 142), Salmasius, Ruhnken, Wyttenbach, and Boerhaave (who founded the fame of the medical faculty in the 18th cent.), resided and wrote here, and Arminius and Gomar, the founders of the sects named after them (p. 411), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign William of Orange to Great Britain in 1688.

Leyden was the birthplace of several of the painters of the 16th and 17th centuries: Lucas van Leyden, Joris van Schooten, Jacob van Swanenburgh, the great Rembrandt van Ryn, Jan Steen, Gerard Dou, Gabriel Metsu, Jan van Goyen, Frans van Mieris, Pieter van Slingelandt, etc. It possesses, however, but few specimens of their works. Leyden also became the centre of the Dutch textile industry, when the 'Yperlinge' (weavers from Ypres) settled here after the great plague (1348-50).

The road from the *Station* (Pl. B, 1) to the town passes a bronze statue of *Herman Boerhaave* (Pl. B, 1), the famous physician, modelled by Stracké. Beyond it are the *Anatomical & Pathological*

Laboratory, the *Academic Hospital* (Pl. B, 1, 2), and, in the distance, the *Military Hospital.* — Farther on, to the left, at the end of the Morsch-Straat, is a relic of the old fortifications, *viz.* the *Morsch Gate* (Pl. B, 2), surmounted by a dome, built by Willem van der Helm in 1669.

The principal street of Leyden is the *Breede-Straat*, contracted *Brêe-Straat* (Pl. B, C, D, 3, 4), which, with its continuations, the Noordeinde and the Hoogewoerd, intersects the whole town in the form of an S. It contains a number of ancient and modern gabled houses in the Dutch Renaissance style. The Rapenburg-Gracht diverges to the S. at the W. end of this street.

No. 18, on the left side of the Brêe-Straat, is the —

***Museum of Antiquities**, or *Museum van Oudheden* (Pl. B, C, 2, 3), open daily from 10 (Sun. and holidays 1) to 4 o'clock. Strangers may obtain admission at other times on application. The museum, founded in 1835, is most valuable in the Egyptian and Indian departments, and contains also Greek, Etruscan, and Roman antiquities, including some sculpture of great importance.

Ground Floor. *Room I* (r.). **Indian Antiquities.** Brahma, the 'Creator' (1. with three heads; 5. with four heads), Vishnu, the 'Preserver' (6. with his wives), Shiva, the 'Destroyer' (11, 39, 49, 48, 91), the Indian Trinity; Ganesha, god of wisdom with an elephant's trunk (82); Durga, the god that eradicates evil, standing upon a bull (58). Then, 120. Nandi, the sacred bull of Shiva; to the left, 99a. Custodian of a temple, a quaint figure with a sword. In the glass-cases are small bronze figures of these gods; also, on the top shelf, 100. Kuvera, god of wealth; 34-37. Gold figures of Buddha. — In the desk-cases are golden earrings, gold rings with Kavi inscriptions; gold and bronze bracelets, mirrors, and mirror-handles, some with religious representations. — Opposite are —

Rooms XI, X. **Roman Sculptures,** most of them found in Italy. In R. XI: 60. *Statue of Apollo*, freely restored; 72. Concordia, with a head of Venus; 68. Venus; 62. Youthful Pan; opposite, 57, 58. Dionysus with a satyr and faun. In the middle, *103. *Colossal Head of Dionysus*, much injured. — Room X. By the exit-wall are tombstones and votive reliefs from Carthage. Then, Roman sculptures and inscriptions from N. Africa, among them, on the left wall: *59. *Statue of Zeus* with the ægis on the left arm, and the eagle on a tree-stump beside him, an unusual type; several mail-clad statues of Roman emperors (76. Trajan, 74. Tiberius ?). — We proceed through a corridor, with Roman busts, and an archway (to the right), with casts of Assyrian reliefs, to —

Room II. **Egyptian Sculptures.** Sarcophagi with figures of the dead on the covers and hieroglyphic inscriptions. By the end-wall to the right, Greek tomb-inscriptions from Egypt. By the side-wall, next the door, funereal pyramid of a royal scribe; kneeling statues. On the opposite wall, remarkable sitting statues of the deceased, among them two married couples. Among these, on the wall: Slabs with raised and sunk reliefs and hieroglyphics, some with well-preserved colouring (No. 26). In the first long wall is a recess fitted up in the style of an Egyptian tomb, with representations of the labours of the dead in the underworld. — The end of the room is partitioned off by four pillars and a gate from the entrance to an Egyptian tomb. Large granite chapel or shrine, presented to a temple by *King Amasis* in the 6th cent. before Christ. Left wall: Relief from the grave of *King Horemheb* (15th cent. B. C.), with captives, some of whom are Syrians.

First Floor. *Room III.* **Smaller Egyptian Antiquities:** mummies, *ornaments, flowers*; wooden mummy-cases; mummies of animals; ornaments, *scarabæi*; wooden models of ships with their crews. — To the right

is a passage with hieroglyphic and demotic inscriptions upon papyri, whence a few steps ascend, on the right, to a room with Egyptian linen cloth. — RR. IV & V. and an adjoining Cabinet contain Egyptian gems, statuettes, jewels, bronzes, vessels in terracotta and alabaster, etc.; also mummies, some of which are in excellent preservation.

Room VI contains *Etruscan Cists*, generally with the recumbent figure of the deceased on the lid; below, on the front, reliefs, including mythological scenes (among them, in the middle, Odysseus and Polyphemus). On the farther wall, an *Early Christian Sarcophagus* (4th cent.) with reliefs from the life of Christ, who is represented without beard (Raising of Jairus's Daughter; Delivery of the keys; Peter's denial; Blessing the children; Young man of great possessions). — The adjacent *Room VII* contains **Greek Antiquities**, particularly several admirable *Greek Funereal Monuments*, some of them of the classic period. The finest is the ***Relief of Archestrate*, daughter of Alexos, from Sunium, one of the best Attic monuments of the kind, dating from the 4th cent. B. C.; the deceased appears seated in a dignified attitude, with a younger sister or friend standing in front of her and an attendant standing behind. Here is also a *Votive Relief to Aesculapius and Hygieia*, of good Greek workmanship.

Second Floor. *Rooms VIII* and *IX*. Tanagra statuettes, with reproductions of fine specimens in other museums; black vases without ornament; lecythi; votive figures. On the walls are prehistoric antiquities from Denmark, Germany, and Switzerland. In the passage between the rooms, *Bronze Head* of a woman (modern copy of an antique marble head). Room IX contains Greek, Roman, and Etruscan bronzes; Greek vases in the ancient and more modern style, found in Italy; Roman glass; Italian terracotta vessels; models of ancient tombs; cork models of ancient structures; models of a lake-dwelling in the Lake of Zürich.

The prehistoric and other antiquities found in *Holland* have been transferred to a new museum at No. 19 Papengracht.

Farther on, on the left side of the Brêe-Straat, is the building of the *Minerva Club* (Pl. C, 3), to which most of the students belong. On the right side of the street is the *Gemeenlandhuis van Rynland* (Pl. C, 3), probably built by Lieven de Key in 1596-98, restored in 1878. Opposite is the municipal *Gehoorzaal* (Pl. C, 3), built in 1891, for concerts, etc.

A little farther on, to the left, rises the ***Stadhuis** (Pl. C, D, 3), one of the most successful examples of the Dutch style of the close of the 16th cent., with a lofty flight of steps. The picturesque broach-spire on the rear-side was added after a fire in 1577, and twenty years later the façade, with its lofty pediment and richly decorated portal, was completed from designs attributed to *Lieven de Key*. The building was enlarged in the 17th century. The interior is still as it was in the 17th cent., though the rooms appear modernized. In the former Archive Room is some good carved panelling of 1607. Over the side-entrance on the N. is the following inscription:

'NAE sWARTE hVNGER-NOOT aLS'T GOD DEN HEER VERDROOT
GEBRACHT HAD TOT DE DOOT OAF hI VNS WEDER BROOT,
bINAEST ZESD VIZENT MENSCHEN: ZO VEEL WI CVNSTEN WENSCHEN'

(*i.e.* literally: When the black famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish).

This inscription, which refers to the siege of 1574, is a chronogram, the capitals (among which W is reckoned as two V's) record-

ing the date, and the 131 letters the number of days during which the siege lasted.

A little to the N., on the Old Rhine, is the *City Weigh House and Butter Market* (Pl. C, 3), built in 1658 by Pieter Post. The sculptures are by R. Verhulst. To the E., on a mound of earth between the arms of the Rhine, is the *Burg* (Pl. D, 3), a curious circular building, the foundations of which date from the 10th cent. or even earlier (entrance on the S.W., by the gate, built in 1658, at the end of the Korte Nieuw-Straat; adm. 10 c.). The chroniclers connect it with Drusus and the Anglo-Saxon Hengist.

Near the Burg is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. D, 3; sacristan in the house No. 2 on the S.E. side), a handsome late-Gothic stone edifice erected on the site of an earlier building in the 15th cent., and restored in 1885. It is a large basilica with nave and aisles, with a transept also flanked with aisles. The nave, which has reached neither its projected length nor its projected height, is covered by a wooden roof of barrel-vaulting. The N. arm of the transept, the gable of which is richly decorated, is surmounted by odd-looking turrets. In the nave, below the crossing, is the monument of the Burgomaster Pieter Adriaansz van der Werf (see below); adjacent, on the S.E. pillar, is a memorial tablet with his portrait in relief. — The quaint little chapel of the *St. Anna Hofje* (Pl. E, 4; open free on week-days), at Hooigracht 9, a little to the S.E., should not be overlooked.

In the Hoogewoerd, the E. prolongation of the Brée-Straat, No. 108, is the **Ethnographical Museum** (Pl. E, 4), an extensive collection of the products of the Southern Ocean, Australia, and the Dutch colonies (open daily except Sun., 12-4; closed on Wed. in winter).

The collections from Japan, China, British India, Arabia, and Persia are exhibited at *Rapenburg 69* (Pl. B, 4; open on Tues. & Frid., 12-4). — The American, African, and Farther Indian collections are at *Heerengracht 8* (Pl. E, 4).

The *Van der Werf Park* (Pl. C, D, 4, 5) occupies the site of a portion of the town reduced to ruins by the explosion of a powder-ship in 1807. It has been embellished since 1884 with the **Monument of Burgomaster Van der Werf** (d. 1604), who in 1574 gallantly defended the town during the siege by the Spaniards, consisting of a bronze statue, by *Koelman* and *Mogel*, on a lofty pedestal with reliefs (Vow of the defenders, Battle, Arrival of the Water Gueux with supplies, Thanksgiving Service).

At the N.E. corner of the Van der Werf Park is the *Geological Museum* (Pl. D, 4), containing numerous specimens from the Dutch colonies, including the Junghuhn Collection from Java. Among the other objects may be mentioned the fossils from the Maastricht chalk-formations, a skeleton of an Irish elk (Cervus euryceros), and a complete skull of a brontotherium (from North America).

Near the Van der Werf Park are several new University *Buildings. The* **University** (p. 309) of Leyden still enjoys a high repu-

tation, especially as a school of medicine and natural science. Several of the professors (ca. 50; 10 lecturers; students 900) teach at their private residences. The old University Building (*Universiteit;* Pl. B, 4), in the Rapenburg, was originally a Jacobin nunnery. In the Aula or hall is the elaborate tombstone of Jan van Adrichem, by the Frisian sculptor Vincent Lucas (1556). The staircase to the waiting-room of the students to be examined is ornamented with designs by Baron Victor de Stuers. The hall of the Senate is adorned with portraits of prominent professors, from Scaliger down to those last deceased. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. The *University Library* (Pl. C, 4), the oldest and one of the richest in Holland, contains upwards of 165,000 vols. and 5300 valuable MSS.

The **Botanic Garden** (*Academietuin* or *Hortus Botanicus;* Pl. B, 4), open to the public daily till 1 o'clock (ring at the iron gate in the fore-court of the old university-building), was founded in 1587. It is arranged according to the systems of Linné and Jussieu, and kept in excellent order. The collection of exotics from the E. Indies is very fine. In the hot-houses numerous species of palms are cultivated; the Victoria Regia house is also interesting. — The *Observatory* (Pl. B, 4), which was built in 1866, is situated close to the Botanic Garden.

The building Rapenburg 71, beside the entrance to the Botanic Garden, contains the *Collection of Engravings* (open on Tues., 10-4) and the *Collection of Casts* (week-days 10-4, Sun. 1-4). Casts of the sculptures from Olympia are shown at Rapenburg 19.

The **Natural History Museum** (Pl. B, 3), Rapenburg 28, is open on week-days, 10-4 (from May to Nov. also on Sun., 12-3). The collection is particularly well supplied with specimens of animals from the Dutch colonies. The cabinet of stuffed birds includes the collection of C. J. Temminck (d. 1858), the eminent ornithologist. The cabinet of *Comparative Anatomy* is also very complete.

In the neighbourhood are some important buildings in the Dutch Renaissance style: the small *Bibliotheca Thysiana* (Pl. B, 3), Rapenburg 25, built in 1655; the gateway of the former *Georgsdoelen*, of 1645 (now a barrack; Pl. B, 3, 4); the *Hofje van Brouckhoven* (1640), on the Papengracht (Pl. C, 3); and, between the Papengracht and the Pieterskerk-Plein, the former *Tribunal* (1655), which belonged to the 'Gravensteen' (Pl. C, 3), the prison of the Dutch counts, and is now a military storehouse. — Opposite the Gravensteen, to the N.E., Lokhorst-Straat 16, is the picturesque former *Gymnasium*, built in 1599 by Lieven de Key as a grammar-school.

The **Church of St. Peter** (Pl. C, 3, 4; sacristan in the house No. 21, on the S. side; fee 25 c. each person), said to have been erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men. The *lofty W. tower fell* in 1512. The nave has a wooden roof.

The monument of the celebrated physician *Boerhaave* (d. 1738) bears the modest inscription: '*Salutifero Boerhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. The inscription on that of *Prof. Luzac* states that he perished in the explosion of 1807 (p. 312). The monument of *Joh. van Kerckhove* (d. 1660), in the left transept, is by R. Verhulst. The handsome pulpit and the choir-screen with its carved frieze in the early-Renaissance style deserve notice.

A house in the Klok-Steeg (No. 21), immediately adjoining the Pieters-Kerk-Plein (Pl. C, 3, 4), bears an inscription to the effect that *John Robinson*, the leader of the first Puritan party banished from England, lived, taught, and died here (1611-25). The present house, however, was not built till 1683. Another memorial to Robinson is placed on the church itself.

The **Municipal Museum** (Pl. C, 2), founded in 1869, in the former *Laeckenhal* ('cloth-hall', erected in 1640 by the architect *S'Gravesande*), Oude Singel 32, is worth a visit. It contains a few interesting paintings and a multifarious collection of antiquities connected with Leyden. It is open daily, 10-4, adm. 10 c.; Sun., 12-4, free. Catalogue 50 c.

Ground Floor. In the Corridor are two 'Regent Pieces' (one by *Jan de Baen*, 1674) and a tapestry representing the relief of Leyden, of 1587. — Large Hall, containing the principal paintings. On the right wall: 2329. *P. Dubordieu*, Portrait; 2345 d. *Jan Steen*, Drawing by candle-light; 1030. *Cornelis Engelbertsz*, Crucifixion with numerous figures, and wings representing Abraham's Sacrifice, the Miracle of the Brazen Serpent, the Crown of Thorns, and the Mocking of Christ; 1000. *Lucas van Leyden*. Last Judgment, the only authenticated large painting by this artist (triptych; from the Church of St. Peter); 1031. *Corn. Engelbertsz*, Pietà, with saints and donors on the wings; 2345a. *Jan Steen*, Laban searching the luggage of Rachel; also still-life pieces by *Jacques de Claen*, *N. van Gelder*, *E. Collyer*, and *Herm. Steenwyk*. In the centre of the end-wall: 969. *Joris van Schooten*, Six captains of the marksmen's company of Leyden, one of the master's chief works (1650); on the same wall, portraits by *Jan van Ravesteyn*, *Ferd. Bol*, and *Adr. van Gaesbeeck*. — On the left wall and over the door: 962-968. Seven pictures of arquebusiers, painted in 1626 and 1628 by *Joris van Schooten*; the execution is good and the heads are full of expression, but there is no attempt at artistic grouping. In the centre of the left wall: 2504. *Peter van Veen* (1564-1630, Leyden), Arrival of the Water Gueux in 1574. On the entrance-wall are several smaller works: 2348. *Dom. van Tol*, Woman baking pancakes, watched by four boys; 2337. *A. van Gaesbeeck*, Holy Family, in Dutch costume.

First Floor. The walls are hung with 'Regent' or corporation pieces, numerous portraits of the 16-18th cent., ancient stained glass, etc.; also 2490. *Joris van Schooten*, Representation of the misery at Leyden during the siege. — In the adjoining rooms at the end of the hall: to the left, relics of the siege, of the explosion, etc.; to the right, chimney-piece of the end of the 17th cent., with a group of the stamp-masters of the cloth-hall by *Karel de Moor*. — On the staircase, old weapons and stained glass of the 16th century, representing Counts and Countesses of Holland, in shades of brown.

Upper Floor. On the principal wall, facing the entrance: 2489. *Van Brée* (p. 152), Burgomaster van der Werf offering his body to the starving citizens, who demand the surrender of the town or the satisfaction of their hunger, a large but mediocre work. In the glass-cases are pieces of armour of the 16th cent.; also a large silver-gilt cup, presented in 1641 to Leyden by Queen Elizabeth of Bohemia. The adjoining room contains old arms, views, and plans of Leyden. The glass-case on the other side

of the room contains gold and silver plate belonging to the municipality, of the 17th and 18th cent., and glass of the same period. The small adjacent room contains six singular pictures (Nos. 1576-81) by *Is. Claesz. van Swanenburgh* (d. 1614), father of Rembrandt's master, Jac. Izacksz van Swanenburgh, representing the old cloth-manufactures of Leyden and the advent of Flemish cloth-makers.

On the other side of the *Singel*, in the Oude Vest, is the *Mare Kerk* (Pl. D, 2), a domed church by S' Gravesande, completed in 1648.

Near it (No. 159) is the **Meermansburg** (Pl. D, E, 2), the largest Hofje (p. xxxi) in Leyden. The Regents' Room (restored) contains an interesting collection of pictures, by *J. G. Cuyp*, *Van Mierevelt*, *De Baen*, *Netscher*, etc., and a fine portrait of a lady by an unknown master (1623). Tickets of admission at the Municipal Museum (1 pers. 50 c., several 25 c. each.)

The *Zyl-Poort* (Pl. F, G, 2) was built by W. van der Helm in 1666. — On the Galgewater (Pl. B, C, 3) is the *Kweekschool voor Zeevaart* (Pl. B, 2), or seamen's training-school, and a picturesque building with gabled roof, the *Stads-Timmerhuis* (1612), on the former municipal timber-wharf, by Lieven de Key. The house in which *Rembrandt* was born stood in the vicinity, in the Weddesteg (Pl. B, 2, 3).

FROM LEYDEN TO KATWYK AAN ZEE, 6 M., steam-tramway 16 times daily in summer, in 35 min.; also steamer from the Beestenmarkt bridge (Pl. B, 2), eight times daily, except Sun., in 1 hr. (fares 30 or 15 c.). Comp. the Map, p. 366. — The road passes *Endegeest*, for many years the residence of Descartes (Cartesius, 1596-1650), who wrote his chief mathematical and philosophical works here. Farther on are *Rynsburg*, the residence of Spinoza (p. 339) in 1660-63, and *Katwyk aan den Ryn*, with interesting monuments in their churches. Spinoza's house was restored in 1899 and converted into a Spinoza Museum. — About 1 M. to the N.W. of Kaatwyk aan den Ryn lies —

Katwyk aan Zee (*Groot Bad-Hotel; Hôtel du Rhin*, R. & B. $1^3/_4$-2, déj. $1^1/_4$, D. $1^3/_4$, pens. $3^1/_2$-$4^1/_2$ fl.; *Hotel-Pension van Telligen; Hotel-Pension Zeerust; Hotel de Zwaan*, all on the Dunes), a popular Dutch watering-place (6000 inhab.), plain but not cheap. It has a new Protestant church in the Dutch Renaissance style, and possesses a fleet of about 60 fishing-smacks for deep-sea fishing. Fine view of the village from beside the lighthouse and the old church. About $^1/_2$ M. to the N. is the mouth of a canal closed with huge gates, which assists the Old Rhine to empty itself into the sea.

The mouth of the Rhine was completely obstructed by sand in consequence of a hurricane in the year 839, and from that period down to 1807 its waters formed a vast swamp, which is now almost entirely drained (p. 283). In 1807 a large canal was constructed, with three locks, the first of which has two, the second four, and that next to the sea five pairs of gates. During high tide the gates are closed in order to exclude the water, which rises to the height of 12 ft. on the outside, while the level of the canal on the inside is much lower. At low tide the gates are opened for 5-6 hours in order to permit the accumulated waters of the Rhine to escape, and the masses of sand thrown up by the sea are thus again washed away. It is computed that 100,000 cubic ft. of water issue from the gates per second. In stormy weather, when the

wind blows towards the land, the tide does not fall sufficiently to admit of the gates being opened. The dykes constructed at the entrance to the canal and on the sea-shore are of most imposing dimensions. The foundations consist of piles driven into the loose sand, upon which a massive superstructure of masonry is placed. These magnificent works, undertaken during the reign of King Louis Napoleon by the engineer *M. Conrad* (p. 318), have recently been strengthened in consequence of an outlet of the Haarlemmer Meer having been conducted to this point. The neighbouring kilns convert the heaps of shells thrown up by the sea into lime, which is used in the construction of the dykes.

From Leyden to Noordwyk aan Zee, 6 M., steam-tramway, starting from the railway-station, eight times daily, viâ *Rynsburg* (p. 315) and *Noordwyk Binnen* (1 M. to the S.E. of Noordwyk aan Zee) in 1 hr. (fare 60 or 45 c.); also steamboat to Noordwyk Binnen 3 or 4 times daily, starting from the Mare-Brug (Pl. D, 1; fare 20 or 12½ c.). — **Noordwyk aan Zee** (**Hôtel Huis ter Duin*, on the top of the Dunes, ¼ M. from the village, suitable for a prolonged stay, R. from 1¾, B. ¾, déj. 1 fl. 20 c., D. 2¼, S. 1 fl. 20 c., pens. from 3½ fl.; rustic lodgings in the village; carriage to Piet-Gyzenbrug, 1¾ fl.) is the most prettily situated watering-place on the Dutch coast, and has numerous German visitors. It lies about 3 M. to the N.E. of Katwyk aan Zee and as far from the station of Piet-Gyzenbrug (p. 282). From the Dunes we command fine views as far as Leyden on the S.E., Zandvoort and Ymuiden on the N., and Scheveningen on the S.W.

42. Haarlem.

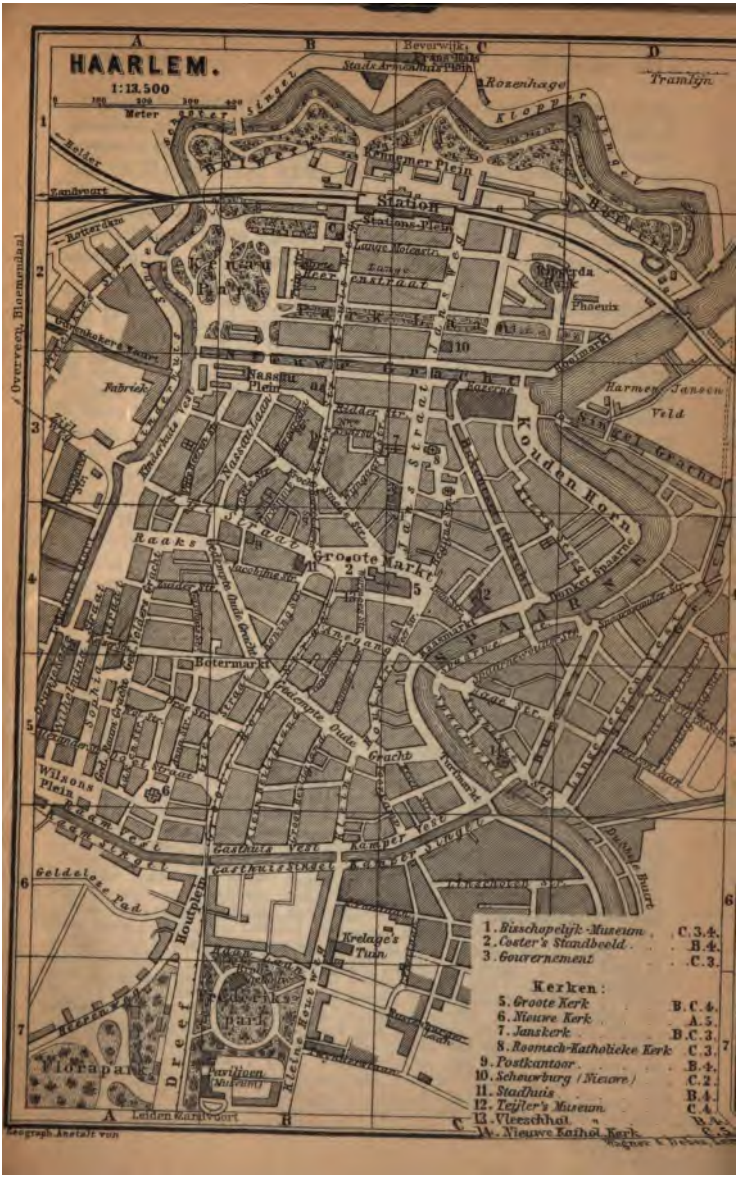
Hotels. Grand Hôtel Fünckler (Pl. a; B, 3), Kruis-Straat 8-10, ¼ M. from the station, frequented by English and Americans, R. from 2½ fl., B. 80 c., déj. 1½-2, D. 2½, pens. 6 fl.; Hot. de Leeuwerik (Pl. b; B, 3), R. from 1½, B. ¾, déj. 1, D. incl. wine 2¼ fl.; Gouden Leeuw (*Lion d'Or*; Pl. c, B 2), R. & B. 1¾, D. 2¼, pens. 3½ fl., both also in the Kruis-Straat, commercial. — Outside the town, near the Forest, are two very good houses for a prolonged stay: Scholten's Family Hotel, R. 2½, B. ¾, déj. 1¾, D. 2½, pens. 5-6 fl.; 't Wapen van Amsterdam.

Cafés-Restaurants. *Port van Cleve*, in the Hôtel Leeuwerik (see above); *Löwenbräu*, Groote Hout-Straat, corner of the Anegang (Pl. B, 4); *Café Neuf*, Groote Hout-Straat 176. — **Rail. Restaurant.*

Tramway from the station through the Kruisweg, Kruis-Straat, past the Town Hall (p. 319), and through the Groote Hout-Straat, Plein, and Dreef to the above-mentioned hotels near the Forest; fare 5 and 10 c. — **Electric Tramways.** '*Ceintuurbaan*', starting from the station and making the circuit of the whole town, every 7½ min.; fare 10 c. (5 c. per section). To *Zandvoort*, see p. 323. — **Steam Tramways** to *Leyden*, starting from the Forest (p. 323), and viâ Beverwyk (p. 370) to *Alkmaar* (p. 371), starting from the Kennemer Plein (Pl. C, 1). — **Omnibus** from the station across the Groote Markt to Overveen (p. 323; 15 c.) and Bloemendaal (p. 323; 20, there and back 25 c.), in summer 20 times daily.

Cabs. With one horse: from the station to the town with 56 lbs. of luggage 60 c.; extra luggage, 20 c. per 56 lbs.; per hour, in the town 1 fl., outside the town 1½ fl.

Principal **Attractions** (1 day). In the morning: Groote Markt with *the Meat Market* and Groote Kerk (p. 318); *Museum (p. 321); Forest of *Haarlem (p. 322)*. In the afternoon excursion to Overveen (p. 323) and *Bloemendaal (p. 323)*, or to Zandvoort (p. 323).


HAARLEM.
1:13.500
Meter
Beverwijk
Rozenhage
Tramlijn
Station
Stations-Plein
Kruis Plein
Nassau Plein
Groote Markt
Botermarkt
Raaks
Koudenhorn
Harmen Janszen Veld
Wilsons Plein
Houtplein
Kreloge's Tuin
Florapark
Leiden
Overveen, Bloemendaal
1. Bisschopelijk-Museum . . C.3.4.
2. Coster's Standbeeld . . B.4.
3. Gouvernement . . C.3.
Kerken:
5. Groote Kerk . . B.C.4.
6. Nieuwe Kerk . . A.5.
7. Janskerk . . B.C.3.
8. Roomsch-Katholieke Kerk . . C.3.
9. Postkantoor . . B.4.
10. Scheurburg (Nieuwe) . . C.2.
11. Stadhuis . . B.4.
12. Teijler's Museum . . C.4.
13. Vleeschhal . . B.4.
W. Nieuwe Katholieke Kerk . . C.5.
Geograph. Anstalt von Wagner & Debes, Leipzig

Haarlem, with 64,800 inhab., the seat of the governor of the province of N. Holland, one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on the *Spaarne*, which flows through the town in a curve. The town is surrounded by well-kept gardens and promenades, laid out partly on the site of the old ramparts. The quaint old houses of brick and hewn stone offer much to interest the student of architecture. Hofjes (p. xxxi) are specially numerous in Haarlem.

Haarlem was for a long period the residence of the Counts of Holland. Like Leyden, it sustained a most calamitous siege during the War of Independence, and was taken, after a resistance of seven months (1572-73), by the Spaniards under Frederick of Toledo, son of the Duke of Alva. The defence, though ineffectual, was most heroic, and even the women, led by Kenau Simons Hasselaar, took a share in it. The commandant, the entire garrison, the Protestant clergy, and 2000 of the townspeople were executed by order of their conqueror. Four years later the Spaniards were again expelled. The town attained the height of its prosperity in the 17th cent., when its school of art was also of some importance. Hendrik Goltzius, Frans Hals, Jacob van Ruysdael, Allart van Everdingen, the three Wouvermans, Adr. and Is. van Ostade, and other painters dwelt here at that period; and at the same time there flourished a school of architecture, founded by *Lieven de Key* (d. 1627), the city-mason of Haarlem.

Haarlem is famous for its **Horticulture**, and supplies bulbs to every country in Europe and to North America. About the end of April and the beginning of May whole fields of hyacinths, tulips, crocuses, anemones, lilies, etc., grouped in every variety of colour and diffusing the most delicious perfumes, are seen around the town. One of the leading firms is that of *E. H. Krelage & Son*, who possess a beautiful winter-garden and hot-houses to the S. of the town, Kleine Houtweg 19 (Pl. B, 6; visitors admitted on writing their names in the visitors' book; best times 10-12, 2-4, and in summer 6-8 also; fee to the gardener who acts as a guide). The library of Messrs. Krelage contains an interesting collection of works relating to the tulip and hyacinth trade. A visit may also be paid to the large nurseries of *J. D. Zocher & Voorhelm Schneevoogt*, known as the *Rozenhagen*, on the Schooterweeg (Pl. C, 1), opposite the Kennem bridge.

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realised enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Liefkens' for 4500 fl., a 'Viceroy' for 4200 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in. Government declared that the contracts made were illegal, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. About a century later a similar phenomenon occured in the trade in hyacinths, and an official list of 1731 mentions a 'Bleu Passe non plus ultra' as having been sold for 1600 florins.

In the middle of the town, reached from the railway-station in about 10 min., is the GROOTE MARKT (Pl. B, C, 4), in which stand the Groote Kerk, the Stadhuis, and the ***Meat Market** (Pl. 13; B, 4), erected by *Lieven de Key* in 1602-3, the quaintest brick and stone building in the country, perhaps even of the entire N. Renaissance. It has recently been restored and fitted up for the National Archives (entrance at the back). — Opposite, at the corner of the Smede-Str., is the *Old Town Hall*, now used for military purposes, said to be older than the Meat Market, and restored about 1650.

The **Groote Kerk** (*St. Bavo;* Pl. 5, B, C, 4) is an imposing and lofty cruciform church, nearly 460 ft. in length, erected at the close of the 15th century, with a tower 255 ft. high, completed in 1519. A thorough restoration of the edifice took place in the last decade of the 19th century.

*INTERIOR (sacristan's house on the S. side of the choir). The vaulting rests on twenty-eight columns, on which decorative paintings of the end of the 16th cent. have lately been brought to light. The nave and choir were apparently meant to be covered by stone vaulting, but are provided merely with a cedar-wood roof of cross-vaulting, dating from 1530-38. The roof above the intersection of the nave and transept is, however, of stone. The choir-stalls are fine, and also the late-Gothic screen separating the choir from the nave, which was erected in 1510 by *Diderik Sybrandszoon* of Malines and is adorned with numerous civic arms; the side-railings in the inner choir are in the early-Renaissance style (1540). — By one of the pillars, to the right in the choir, is a monument to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwyk (p. 315). The small models of ships suspended from the adjoining arch date from 1668, but replace earlier originals that had been presented by the Dutch-Swedish Trading Co. ('Schonenvaardersgild'). By the choir is the tomb of *Bilderdyk*, the poet (d. 1831). The sounding-board of the pulpit in carved wood is Gothic (1432), while the pulpit itself and its handsome brass railings belong to the 18th century. A cannon-ball in the wall is a reminiscence of the Spanish siege of 1572. The pleasing group in marble below the organ, by *Xavery*, represents ecclesiastical poetry and music, expressing their gratitude to Haarlem for the erection of the organ. — The stained glass in the nave is partly ancient; the chandeliers are after 17th cent. patterns. In the choir are two late-Gothic candle-brackets.

The **Organ*, constructed in 1735-38 by Christ. Müller, and thoroughly restored in 1868, was long considered the largest and most powerful in the world, and still ranks as one of the largest instruments in existence. It possesses 3 keyboards, 60 stops, and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long. Public recitals take place on Tues. from 1 to 2 p.m. and on Thurs. from 2 to 3 p.m.; at other times the organist may be engaged to play for a fee of 13 fl., which admits one or more persons.

In front of the church rises a bronze **Statue of Coster** (Pl. 2; B, 4), the alleged inventor of printing, by *Royer*, erected in 1856.

The controversy as to whether Coster or *Gutenberg* was the real inventor of printing may now be considered definitely settled in favour of the latter. Recent investigations in the town-records have, indeed, proved that a certain *Laurens Janszoon Coster* lived at Haarlem in 1451-55 as a wine-dealer and tavern-keeper, and that he left the town in 1489; *but no mention has* been found of any printing-office in his possession. *In any case, the works* printed by this Coster, if such ever existed, cannot *go back so far as 1454* (the oldest date of the Mayence printer), since the *story of Coster, which* came into vogue about 1560, expressly states that

he was a grandfather when he made his first attempts. No works printed at Haarlem are known with a date either before or shortly after 1454. It is, however, certain that Haarlem was the first town in Holland at which printing was practised.

Opposite the principal façade of the Groote Kerk rises the **Town Hall** (Pl. 11; B, 4), begun in the 12th cent., originally a palace of the Counts of Holland, but remodelled in 1620 and 1630, when also the wing in the Zyl-Straat was added. The **Museum* here is open daily 10-4, in winter 10-3 (adm. 25 c.; on Sun. 12-3, gratis; catalogue in Dutch and French 30 c.). It contains a small but valuable picture-gallery, the only one where it is possible for the traveller to become thoroughly acquainted with the jovial *Frans Hals*, the greatest colourist of the Dutch painters next to Rembrandt. He is represented here by ten large pictures, painted at different stages of his career. The other pictures in the collection possess considerable historical interest.

On entering the building from the market-place, we ascend the staircase on the left, and reach a vestibule, the beams of which date from the 13th cent.; on the walls are some coats-of-arms and portraits of Counts and Countesses of Holland, and also a modern picture of the Defence of Haarlem (p. 317). We ring the bell in the right corner.

Room I contains nothing of importance. — Room II. To the right, 236. *A. Willaerts*, Naval battle off Gibraltar in 1607; to the left, 225. *H. C. Vroom*, Same subject; 41. *Corn. Cornelissen*, Corporation-banquet in 1599. At the top of the staircase, 174. *H. G. Pot*, Apotheosis of Prince William. — In the passage, to the right, 188. *J. van Scorel*, Adam and Eve; 74. *F. P. de Grebber*, Corporation-banquet in 1610; 79. *Pieter de Grebber* (son of the last), Emp. Frederick Barbarossa granting the city of Haarlem its coat-of-arms in the presence of the Patriarch of Jerusalem (painted in 1630).

Principal Room (III). On the end-wall to the right: 175. *H. G. Pot*, Officers of the Cluveniers Doelen (1630). — The whole of the W. wall is occupied by the ***Corporation and Regent Pieces of Frans Hals*, arranged in chronological order. The first, No. 85, representing a Banquet of the officers of the 'St. Jorisdoele', or Arquebusiers of St. George, was painted in 1616, in his thirty-sixth year, and is distinguished by the depth and vigour of its colouring, in which it surpasses even the works mentioned below. No. 86, the same subject, with different portraits, and No. 87, the Banquet of the officers of the Arquebusiers of St. Andrew ('Cluveniers Doele'), were painted in 1627. His best period was probably about 1633, when he painted his finest work, No. 88, representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen lifesize figures. Next in order of time are: 89, Officers and sergeants of the Arquebusiers of St. George, 1639; and 90, The governors of the Elizabeth *Hospital, 1641*, which savours strongly of Rembrandt's style. Then,

after a long interval, which the biography of the master has not explained, at the age of over 80, he painted Nos. 91, 92. The governors and lady-managers of the hospital for old men and women, both in 1664. — Among the other paintings in this room are: *Jan de Bray*, 26. Lady-managers of the Lepers' Hospital in 1667, 27. Christ blessing children; 191. *P. Soutman*, Corporation-piece of 1642; 75. *F. P. de Grebber*, Corporation-piece of 1619; 28. *Jan de Bray*, King Zaleucus sacrifices one of his eyes in order to ransom his son (1676); 192. *P. Soutman*, Corporation-piece of 1644; 187. *J. van Scorel*, Half-lengths of pilgrims to Jerusalem, with a portrait of the artist; 212. *Verspronck*, Lady-managers of the Orphanage (1642); 38. *Corn. Cornelissen*, Corporation-banquet of 1583; 30. *Jan de Bray*, Apotheosis of Prince Frederick Henry (1681). — On a stand: *175. *H. Pot*, Portrait of Paludanus (p. 374); 95. *J. Hals*, Children; no number, *Reynier Hals*, Girl eating soup; 83. *Dirck Hals*, Flute-player.

Room IV. To the right, 104. *Maerten van Heemskerck*, St. Luke painting the Madonna (1532); *23, 24. *Jan de Bray*, Governors (1663) and lady-managers (1664) of the Orphanage; between these, 223. *Vroom*, Earl of Leicester landing at Flushing in 1586 (painted in 1623); in the middle, 109. *Heemskerck*, Ecce Homo (1559); 84. Copy of *Frans Hals*, Portrait of himself; 226. *Vroom*, View of Haarlem; 34. *A. Brouwer*, Smokers; 136. *Pieter Lastman* (?), Nativity; 190. *Jürgen Ovens*, Portrait-group (1650); 11. *J. Berck-Heyde* (more probably *M. Sweerts*?), Studio of a painter; 32. *Pieter Brueghel the Younger*, Flemish proverbs; 189. *Jan Scorel*, Baptism of Christ; 184. *Saenredam*, The Nieuwe Kerk at Haarlem; 230. *J. W. de Weth*, Healing of the sick man at the Pool of Bethesda; 193. *Jan Steen*, Village-fair; 9. *J. Berck-Heyde*, Interior of the Groote Kerk at Haarlem. This room also contains a number of specimens of old printing, particularly the 'Spiegel onzer behoudenis', on which the supporters of Coster (p. 318) specially grounded their claims. — In the passage are numerous silhouettes.

Room V ('Fabricius Room'), containing a collection of family portraits and other paintings bequeathed to the town in 1883 by Baron J. C. W. Fabricius. The recent acquisitions of the gallery are also hung here. To the right: 154. *Mierevelt*, Portrait; 214, 215. *Verspronck*, Two portraits; 59. *C. Dusart*, Drunken peasants; 183. *J. van Ruysdael*, Landscape; 96. *Fr. Hals the Younger*, Still-life in a barn; 62. *A. van Everdingen*, Haarlemer Meer; 36. *P. Claesz*, Still-life; 208, 209. *J. Verspronck*, Portraits; 218. *Victors*, Portrait of a burgomaster of Amsterdam (1661); *93, *94. *Frans Hals*, Portraits of Burgomaster Nik. van der Meer and his wife (1631); 144, 145. *Nic. Maes*, Portraits; *175. *H. Pot*, Tavern-scene; 59. *W. C. Duyster*, Guard-room; 157. *P. de Molyn*, Soldiers looting (1630); *240, *290. *Ph. Wouverman*, Stags and goats; 156. *J. M. Molenaer*, Rustic wedding; 6. *G. Berck-Heyde*, The town-hall of Haarlem (1671); *197. *Adr. van de Velde* (more probably J. van der Meer van Haar-

lem?), View from the dunes at Haarlem; 131. *Thomas de Keyser*, Portrait (1629); 194. *Terburg*, Family-group.

The attendant also shows (on request) a silver-gilt goblet, presented to Arent Meindertsz Fabricius by the Estates of Holland and West Friesland, in recognition of his services at the siege of Ostend in 1603; and a collection of ANTIQUITIES relating to Haarlem, weapons, glasses, and instruments of torture. The beautiful *Goblet of St. Martin*, executed in 1604 for the guild of brewers, who paid 360 fl. for it, deserves special attention. The cover was modelled by *Hendrik de Keyser*, and the medallions by *Ernst Janszoon van Vianen* from designs by *Hendr. Goltzius*.

The *Town Library* (entrance from the Prinsenhof, behind the town-hall; open daily, 2-4), which was formed in 1595 from the former Johannite library, possesses many incunabula and printed works of the 16th cent., and MSS. of the 15th and 16th centuries. It contains a valuable collection of works in early Dutch literature, and history (including the history of painting) is well represented.

A little to the N. of the Groote Markt, Jans-Straat 79, is the *Episcopal Museum* (Pl. 1; C, 4), a collection of Dutch ecclesiastical antiquities (mainly from the bishopric of Haarlem), which is, however, much inferior to that of Utrecht. Admission daily, except Sun., 10-5, 25 c.

The **Teyler Museum** (Pl. 12, C 4; entrance, Spaarne 16) was founded in consequence of a bequest of *Pieter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant. The collections are open to visitors from Mon. to Frid. (festivals excepted) from 11 to 3 (Thurs. in summer 11-4) and the library daily (Sun. and holidays excepted) from 1 to 4 o'clock. The old building in the Dam-Straat has been enlarged by a handsome wing in the Renaissance style, erected on the side next the Spaarne from the designs of Christian Ulrich of Vienna. The Museum includes a *Physical Cabinet* with collections of chemical, optical, electric, and other instruments (large electric machine by Van Marum, 1785); a *Geological Cabinet*, with minerals and fossils (including a plesiosaurus, several pterodactyli, and the Andrias Scheuchzeri, a gigantic salamander, taken by Scheuchzer for a prehistoric man); a *Collection of Paintings*, consisting of about 100 modern pictures (by *Eeckhout*, *Schelfhout*, *Koekkoek*, *Van Hove Schotel*, *Bosboom*, *Verveer*, *J. Koster*, *Ten Kate*, **Israels*, *Mauve*, *Mesdag*, etc.; catalogue), exhibited in a room lighted from the roof; and a valuable **Collection of Engravings and Drawings* by old masters (*Michael Angelo*, *Rembrandt*, *Goltzius*, *Adr. van Ostade*, etc.). On the upper floor are a large auditorium, in which scientific lectures are delivered, and the considerable *Library*. The foundation also provides for the publication of a scientific periodical ('Archives du Musée Teyler').

At the corner of the Dam-Straat is the old *Weigh House*, a sandstone building of 1598, by Lieven de Key. — Opposite the Dam-

Straat, on the right bank of the Spaarne, are the headquarters of the Dutch *Scientific Society* (secretary, Prof. J. Bosscha). — The *Spaarnewouder* or *Amsterdam Gate* (Pl. D, 4), farther to the E., is the only survivor of the mediæval town-gates; it was restored on the side next the town about 1600.

The curious tower (1613) of the *Nieuwe* or *St. Anna Kerk* (Pl. 6; A, 5) is also by Lieven de Key. The unattractive nave was built in 1649 by De Bray. Not far off is the reformed *Orphanage for Girls*, built by Lieven de Key in 1608 as an Oudemannenhuis, from funds supplied by festivals of the Rederykamern (p. 99); the dining-hall is interesting. — The modern *Roman Catholic Church* (Pl. 14; C, 5) also has a handsome tower. To the W. of the Leidsche Vaart (Pl. A, 4), a large new Roman Catholic cathedral (St. Bavo) is now under construction.

The S. side of the town is bounded by the Frederiks-Park (Pl. B, 7), with the new *Stahlbad Haarlem*, the powerful chalybeate water of which ('Wilhelminabron') is supplied by means of pipes from a spring in the Haarlemmer Polder. Near the pretty pump-room is an orthopædic institution. A band plays daily in summer in the Cur-Garten. — To the S.W. the Frederiks-Park is adjoined by the attractive Flora Park (Pl. A, 7), in which is a bronze *Statue of Frans Hals* by H. Scholtz (1900). Between these runs the *Dreef*, a tree-shaded drive, leading to the Haarlemmer Hout. In the neighbourhood are numerous villas. — To the S. of the Frederiks-Park is situated the —

Pavilion (*Paviljoen Welgelegen*; Pl. A, B, 7), a château erected in 1778 by the wealthy banker, Mr. Hope of Amsterdam, in the Italian style and afterwards purchased by Louis Napoleon, King of Holland. It is now the seat of the Society for the Promotion of Industry *(Ned. Maatschappy ter Bevordering van Nyverheid)*, founded in 1777, which has established here a Colonial Museum (1871) and a Museum of Industrial Art (1877).

The Museum of Industrial Art (*Museum van Kunstnyverheid*; adm. daily, 10-4, 25 c.) consists of models, copies, and drawings of the most celebrated products of the artistic industries of ancient and modern times. It is arranged in the following groups: Woven Fabrics, Wood Carvings, Works in Metal, Ivory Carvings, Pottery Architecture, Sculpture, Drawing and Designing, Costume. The section of engravings and wood-cuts contains 4000 specimens. — In connection with the museum is a school of industrial art occupying the building next door to the Pavilion and attended by over 200 students. Director, *Mr. E. A. van Saher.*

The Colonial Museum (entered from the great avenue, second door to the left; adm. daily, 10-4, 25 c.; general catalogue 25 c., also 20 sectional catalogues, 30 c.-1 fl. each) contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. The specimens are arranged in the following groups: Minerals, Food, Wood (large collection of tropical woods), Oils and Resins, Vegetable Fibres and Textiles, Drugs, Dying and Tanning Materials, Industrial and Artistic Products, Ethnography. A *Library* and a *Laboratory* are connected with the museum. Director, *Dr. Greshoff.*

The ***Forest of Haarlem** (Hout)*, a beautiful park to the S. of *the Pavilion,* about 3/4 M. long, was laid out in 1827. It contains

fine old beech and lime tree avenues (*e.g.* the *Spanjaardslaan*) and tasteful gardens. At the entrance is the *Buiten-Societeit*, a club.

The ENVIRONS of Haarlem (see Map, p. 366) are much admired by the Dutch. The favourite points are the villages on the E. slopes of the Dunes to the W. and N.W. of Haarlem. The following pleasant excursion may be made in about 3 hrs. (there and back) by the omnibus mentioned on p. 316, or in about the same time by carriage (one-horse carr. 4-5 fl.). We follow the frequented road (comp. Pl. A, 3) leading to the W., crossing the Leyden railway and passing numerous villas and gardens, to (1 M.) **Overveen**, where we join the road running along the E. slope of the Dunes. The view from the top of the Dunes 3/4 M. to the S.W. of Overveen has been made famous by Ruysdael's landscapes and is scarcely inferior to that from the Brederode'sche Berg (see below). The above-mentioned picturesque road now leads to the N., viâ the railway-station of *Overveen* (on the line from Haarlem to Zandvoort, see below), passing the *Bloemendaalsche Park* with its pretty villas, and numerous private grounds and gardens, to the village of **Bloemendaal** (*Hotel Groot Zomerzorg*, 1/3 M. to the N.W., with fine view from the veranda; *Hotel Welgelegen*, *Pension Hartenlust*, *Hotel Kennemerland*, all in the principal street; omnibus to Haarlem from the last). Beyond the church (about 1 1/2 M. from Overveen) the road forks: the right branch leads viâ the **Hôtel-Restaurant Duinlust* (R. from 2 1/2, D. 2 1/2 fl.) to the (1 1/4 M.) station of *Sandpoort* (p. 370); the left branch, passing the grounds of the lunatic asylum of *Meerenberg*, leads to the picturesque red brick ruins of the château of *Brederode*, once the seat of the powerful counts of that name (reached also from the station of Sandpoort; p. 370). Near the ruins is the *Café-Restaurant Velserend*. The extensive view to the E. embraces the admirably cultivated and partly wooded plains of N. Holland (the 'Kennemerland'), Haarlem, the Haarlemmer and Wyker Meer, the Y, Amsterdam, the innumerable wind-mills of Zaandam, the undulating and sterile sand-hills, and the sea. — A road leads from the Velserend and Brederode to the station of *Sandpoort* (p. 370), whence we may return on foot or by rail to Haarlem viâ Duinlust and Bloemendaal.

An electric tramway, starting at the Houtplein (Pl. A, 6) in Haarlem, runs in 26 min. (fare 25 c., return-ticket 35 c.) to the S.W. to (5 1/2 M.) the sea-bathing place of *Zandvoort*, which is also connected with the main line of the state-railway by a branch passing *Overveen* (see above; fares 65, 45, 30 c.). The line affords an interesting survey of the Dunes.

Zandvoort. — **Hotels.** *GRAND HÔTEL ZANDVOORT, with lift, R. from 1 1/2 fl., B. 80 c., déj. 1 1/2-2, D. 2 1/2-3 1/2, pens. from 5 1/2 fl.; *HÔTEL D'ORANGE, R. from 2, B. 3/4, déj. 1 1/2, D. 2 1/2, pens. from 6 fl. both frequented by Germans; *HÔTEL KURSAAL, connected with the rail. station by a covered *passage*, R. from 2 1/2, B. 3/4, déj. 1 1/4, D. 2 1/2, pens. from 5 fl.; *HOTEL DRIE-

HUIZEN, somewhat farther back, but with view of the sea, unpretending; *GROOT BADHUIS, R. from 3, pens. from 6 fl. These five on the Dunes, each with its own bathing equipments outside and in the house. — HÔTEL DE L'OCÉAN, R. from 2, B. 1/2, déj. 1, D. 2¼, pens. from 4½ fl., good cuisine; *HÔTEL BELVEDERE, R. from 3, B. 1/2, déj. 1, D. 2, pens. 4 fl., with several furnished villas to let for the season (400-500 fl.); HOTEL ZEEROST, pens. 4½ fl.; HÔTEL BEAUSITE, R. 1½-3, B. ¾, déj. 1¼, D. 2½, pens. 4½-8, omn. ¾ fl.; HOTEL DUINLUST, R. & B. 2¼, déj. 1, D. 2½, pens. 4½ fl.; *VILLA PAULA, R. 15-30 fl. weekly, pens. 5 fl. Numerous private lodgings.

Bathing Coach, 25-50 c., 10 tickets 3 fl., including bathing-dress. The custom of promiscuous bathing has been introduced here as at Scheveningen, but there are also separate bathing-places for ladies and gentlemen. — Bathing season from 15th June to 1st October. During the height of the season (15th July to 1st Sept.) rooms should be secured beforehand. — *Concerts* morning and evening.

Horses, 1 fl. per hr. — *Sailing Boat*, 1 fl. per hr.

English Church Service in summer.

Zandvoort consists of the fishing-village of *Oud-Zandvoort*, situated behind the Dunes, and of *Nieuw-Zandvoort*, which dates from about 1880, with the railway-station. The bathing-places are chiefly near Oud-Zandvoort; the beach is excellent. Amsterdam is supplied with drinking-water from the neighbouring Vogelsang Dunes. — From Zandvoort a walk should be taken to the North Sea Canal (p. 367), about 6 M. off, returning by rail.

43. Amsterdam.

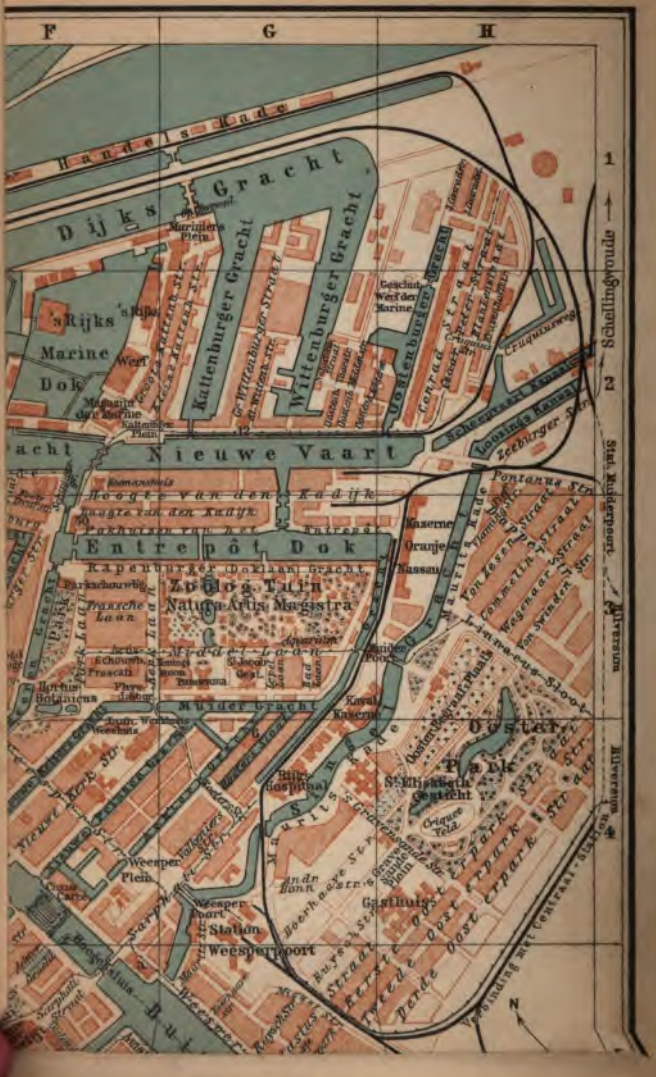
Railway Stations. 1. *Central Station* (Pl. D, 2; *Restaurant), for all trains. — 2. *Weesper Poort Station* (Pl. G, 4, 5), for Utrecht, Gouda, The Hague, Rotterdam, Arnhem, Germany, and Belgium. — 3. *Muider Poort Station* (Pl. H, 2, 3), for the slow trains to Utrecht viâ Hilversum, to Amersfoort, and to Germany viâ Apeldoorn-Salzbergen. — *Porter*, 25 c. — *Cab Tariff*, see p. 326. — *Tramway* to the Dam (p. 332), 7½ c., comp. p. 326.

Hotels (comp. p. xxiv; the seven first-mentioned hotels have lifts; D. usually at 6 p.m.). AMSTEL HOTEL (Pl. a; F, 5), Tulp-Plein 1, in an open situation near the Hooge Sluis on the Buiten-Amstel, with railway booking-office, baths, telegraph, etc., frequented by English and Americans, R. 2¾-4½, B. ¾, déj. 2, D. 2½, omn. 1/2 fl.; *BRACK'S DOELEN HOTEL (Pl. b; E, 4), Doelen-Straat 24, near the Kloveniers-Burgwal, an old-established house, R. 2½-7½ fl., B. 80 c., déj. 1¾, D. 2½, pens. 6, omn. 1/2 fl.; *HÔTEL D'EUROPE (Pl. c; E, 4), Doelen-Straat 2, between the Binnen-Amstel and Rokin, R. 2¼-4, B. ¾, déj. 1¼-1½, D. 2½-3 fl. These three are fashionable hotels. — HOTEL VICTORIA (Pl. h; D, 2), at the corner of the Damrak and Prins-Hendrik-Kade, opposite the Central Station, R. 2-8, B. ¾, déj. 1½, D. 2½, pens. from 5½ fl.; BIBLE HOTEL (Pl. e; D, 3), Damrak 118, rear facing the noisy Warmoes-Straat, R. 2-3½ fl., B. 80 c., déj. 1½, D. 2½, pens. from 4½, omn. 1/2 fl. (cuisine well spoken of); PAYS-BAS (Pl. d; E, 4), Doelen-Straat 11, R. from 1¾, B. ¾, déj. 1½, D. 2½, pens. from 5, omn. 1/2 fl.; *HOTEL AMSTERDAM (Pl. k; D, 3), Kalver-Straat 33 and Rokin 28, R. from 2, B. ¾, déj. 1½, D. 2½, pens. from 5 fl., omn. 60 c. These are also of the first class. — The following are more commercial: *KRASNAPOLSKY, Warmoes-Straat 175-183 (Pl. D, 3), with large café-restaurant (see p. 325), R. from 2, B. 1/2, D. 2½, omn. 1/2 fl.; GRAND HÔTEL DU PALAIS ROYAL, Paleis-Straat 2, in an open situation, near the Dam, with café-restaurant, R. & B. from 1¾, D. incl. wine 2, pens. 3½-4 fl.; OLDEWELT (Pl. q; D, 2), Nieuwendyk 100, R. & B. 2¼, déj. 1, D. incl. *wine 2½ fl.*; *STAD ELBERFELD (Pl. p; D, E, 3), Achterburgwal 141, R. from

38. Jansenisten K^en . . . . C.2.F.3.

41. Kweekschool v. d. Zeevaart . . F.2.
42. Lees Museum . . . . . D.4.
43. Luthersch Weeshuis . F.3.4.
44. Montalbaanstoren . . E.3.
45. Trippenhuis . . . . E.3.
46. Oude Mannen & Vrouwenhuis F.4.
47. Oudheidkundig Genootschap D.3.
48. Politie . . . . . E.3.
49. Rijks Arsenal . . . E.F.3.
50. » Entrepôtdok . . . F.3.
» Museum . . . . . D.6.
52. Schreijerstoren . . . . . E.2.
53. St. Anthonieswaag . . . E.3.
54. Munttoren . . . . . D.E.4.
55. Synagoge (Hoogduitsche) . . F.4.
56. » (Portugeesche) F.3.
57. Universiteitsgebouw . . E.4.
58. Vischmarkt . . . . . E.3.
59. Zeemanshoop . . . . D.3.

Geograph. Anst. von


F
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H
1
2
Handels Kade
Dijks Gracht
Mariniers Plein
Rijks Marine Dok
Rijks Werf
Magazijn der Marine
Kattenburger Gracht
Wittenburger Gracht
Gesch. Werf der Marine
Oostenburger Gracht
Conrad Straat
Schellingwoude
Sluiscanal
Zeeburger Sluis
Nieuwe Vaart
Rechte van den Kadijk
Entrepôt Dok
Kapenburger Boulevard Gracht
Zoölog. Tuin
Natura Artis Magistra
Parkschouwburg
Plantsoen
Botanicus
Muider Gracht
Kazerne Oranje Nassau
Maurits Kade
Oostenburgerpleinstraat
Oosterpark
Park
St. Elisabeth Gasthuis
Weesperplein
Weesperpoort Station
Gasthuis
Weesperpoort
Verbinding met Centraal Station
Stat. Kinderpoort
Rijversion
N

1½, B. ¾, D. 2, omn. ½ fl.; HÔTEL-CAFÉ SUISSE (Pl. g; D, 3), well spoken of, similar charges, *HOTEL POLEN (Pl. m; D, 3), DE OUDE GRAAF (Pl. l; D, 3), R. & B. from 1¾, déj. ½, D. 1½, pens. 3 fl., all three in the busy Kalver-Straat, with cafés-restaurants; T'HAASJE (Pl. o; D, 3), Damrak, at the corner of the Papenbrugsteeg, R. & B. from 1¾ fl.; HÔT. & CAFÉ MILLE COLONNES, Rembrandt-Plein 11-15 (Pl. E, 4); HÔT. & CAFÉ MONOPOLE, Heiligenweg (Pl. D, 4), R. & B. 1½, déj. 1, D. 1½, pens. 3½-4 fl.; *HÔTEL & CAFÉ REMBRANDT, Rembrandt-Plein, R. & B. from 1¾, déj. 1, D. 1½ fl.; *AMÉRICAIN (Pl. s; D, 5), Leidsche Plein, not far from the Vondel Park and the museums, R. from 1¾, B. ½, déj. 1¼, D. 1¾, pens. 5 fl.; HÔTEL HOLLANDAIS (Pl. t; D, 5), Leidsche Plein 17, both with cafés-restaurants. — HÔTEL DU RHIN, Warmoes-Straat 87, R. & B. from 1¾, D. 1½ (incl. wine 2) fl.; *VAN GELDER, Damrak 34, near the station, R. & B. 1 fl. 60 c., these two unpretending.

Pensions. *Bellevue*, in an open situation near the Hooge Sluis, 5-6 fl.; *Oud Leyerhoven*, at the corner of the Tesselschade-Straat and the Vondel-Straat, 3½-6 fl.; *Lutkie's Pension Internationale*, Leidsche Kade 85d, near the Leidsche Plein, English; *Pension Wetering*, Weteringschans 20c (Pl. D, E, 5), 4-5 fl. — PRIVATE APARTMENTS: Weteringschans 52, etc.

Restaurants. **Restaurant Riche*, Rokin 84, near the Dam; **Van Laar*, Kalver-Straat 3, also near the Dam (handsome rooms); **De l'Europe*, in the Hôtel de l'Europe (p. 324); three first-class cafés with prices to correspond. — Also at most of the hotels, *e.g.* at the *Krasnapolsky* (see below), in the Warmoes-Straat, and the hotels in Kalver-Straat; at the cafés mentioned below (plat du jour, from 11 to 2, 40-50 c., D. from 5 to 7 p.m., 1-1½ fl.; often crowded about 6 p.m.); in the **Zoological Garden* (p. 338), in summer, after midday (D. from 4 to 7 p.m., 2 fl.); in the *Paleis voor Volksvlyt* (p. 338), D. 1-1½ fl.; at the *Ryks-Museum* (p. 339). — LUNCHEON ROOM: *Port van Cleeve*, Nieuwezyds Voorburgwal 180, near the post-office.

Wine Rooms: *Ferwerda & Tieman*, Heerengracht 88, Kalver-Straat 28, 159, etc.; *Aux Caves de France*, Kalver-Straat 53; *Continental Bodega*, same street 234. — Oysters: **Van Laar* (see above), Kalver-Straat 3 (oysters 80 c. to 1 fl. 20 c. per dozen); *De Hoek*, Kalver-Straat 75.

Cafés and Beer Rooms. *Krasnapolsky*, Warmoes-Straat (Pl. D, 3), one of the largest cafés in Europe, with summer and winter gardens and numerous billiard tables; *Café de Bisschop*, at the corner of the Dam and the Damrak; *Brinkmann*, *De Oude Graaf*, **Poolsche*, **Suisse*, Kalver-Straat Nos. 2, 12, 15, and 22; *Vienna Café*, Rokin 22; *Mille Colonnes* (see above), *Rembrandt* (see above), *Café Kroon*, all in the Rembrandt-Plein; *Continental*, Tulp-Plein, with garden, opposite the Amstel Hotel (Pl. F, 4, 5); *Américain*, *Hollandais*, Leidsche Plein (see above); *Café-Restaurant Parkzicht*, at the corner of the Stadhouder-Kade and Hobbema-Straat, at the entrance to the Vondel Park; **Paviljoen*, in the Vondel Park (p. 336). The following are more particularly beer-rooms: *Müller*, Dam 11, Warmoes-Straat 194; *Buhrdorf*, Warmoes-Straat 193; *Pschorr*, Warmoes-Straat 178. — Liqueurs (Curaçao, 'Half-om-half', 'Maagbitter', etc.). *Wynand-Fockink*, a firm founded in 1679, the retail business carried on in curious old premises at Pylsteeg 33 (entrance by No. 19 Dam-Straat; Pl. D, 3); *Erven Lucas Bols*, founded in 1575, Kalver-Straat 32, both much frequented during the business-hours of the Exchange; *De Drie Fleschjes*, Graven-Straat 16. — A specialty of Amsterdam are the Dairies (Kalver-Straat, etc.), in which milk, eggs, etc., are obtained.

Baths. *Swimming Baths* in the Y, at Van Heemstede-Obelt's, De Ruyter-Kade 150, and at the W. Dock (Pl. C, 1); also in the Amstel, near the Schollebrug, to which a small steamer plies. — *Warm Baths.* At the *Municipal Swimming Baths, Heiligenweg (Pl. D, 4), near the Kalver-Straat (reserved for ladies from 10 to 1); Dr. Arntzenius, Amsteldyk 25 (Pl. F, G, 5); Van Heemstede-Obelt, see above; Heusden, Achtergracht 15 (Pl. F, G, 4); in the Rokin (Pl. D, 3, 4); on the Heerengracht (No. 159), near the Leliegracht (Pl. C, 3); at the hotels.

Shops. *The best* are in the Kalver-Straat, Dam-Straat, Paleis-Straat, on *the Nieuwendyk, in the* Leidsche Straat, Leidsche Plein, Gallery (p. 338),

and Utrechtsche Straat. — PHOTOGRAPHS: *Ellis*, Heerengracht 85; *B. Grieb & Co.*, Kalver-Straat 33. — PHOTOGRAVURES: *Wagner & Berlin*, Rokin 126. — BOOKSELLERS: *Bijlsma*, Kalver-Straat 176; *Scheffers*, Damrak 38, by the Exchange; *Müller*, Singel 294; *Van Gogh*, Heerengracht 450; *Sleeker*, Kalver-Straat 216; *Scheltema & Holkema*, Rokin 9; *De Lange*, Damrak 64; *De Veer*, Singel 146 (second-hand books, etc.). — ART DEALERS: *Frans Buffa & Sons*, Kalver-Straat 39, pictures and engravings; *F. Müller & Co.*, Doelen-Straat 10; *Wasenburgh & Co.*, Spui; *Van Gogh* (see above); *De Veer* (see above); *Preyer & Co.*, Rokin 24; *Goudkuit*, Heerengracht 268. — ANTIQUITIES: *Boudewijn*, Kalver-Straat 62; *J. Goudsblom*, Kalver-Straat 43 (also old pictures); *Speyer & Zoon*, Kalver-Straat 24; *L. Salomon*, Kalverstraat 172. — FAYENCE: *Jonkhoff & Lakenacker* (p. 288), at the corner of the Sophia-Plein and Regulier-Breé-Straat (Delft ware); *Fodis & Mohr*, Kalver-Straat, at the corner of the Gedempte Spui (depôt of the Rozenburg factory at The Hague, p. 269). — CIGARS: *Zijlmans*, Dam 16, at the corner of the Beurstraat; *Zijlmans*, Doelen-Straat 15, opposite the Hôtel des Pays-Bas; *De Vorstelijke*, Zoutsteeg 9; *Wellikel*, *Boele*, shops in several streets.

Money Changers. *Amprock & Boek*, Nieuwezijds-Voorburgwal, at the Mint-tree (Pl. D, 3); *Twentsche Bank*, Spui-Straat 142; *Kramer & Co.*, Vijzelstraat, between the Dam and the Dam-Straat (Pl. D, 3).

Theatres (the larger are closed in summer; booking seats in advance is called 'Plaatsbespreking'; performances usually begin at 8 p.m.). *Stadsschouwburg* (Pl. D, 5) in the Leidsche Plein. — *Grand Théâtre* (Pl. E, 4), Amstel-Straat, chiefly devoted to the Dutch drama; German performances are sometimes given. — *Parkschouwburg* (Pl. F, 3; p. 334), decorated in the Oriental style, for operas and spectacular pieces. — *Arts-Schouwburg Frascati* (Pl. F, 3; p. 336), operettas and vaudevilles. — *Schouwburg van Lier* (Pl. F, 3), Frasche Laan, in summer only. — *Het Paleis voor Volksvlijt* (Palace of Industry, Pl. F, 5), see p. 338. — CIRCUS CARRÉ (Pl. F, 4), on the Binnen-Amstel, near the Hooge Sluis, from Oct. to June. — SALON DES VARIÉTÉS (Pl. E, 4), in the Amstel-Straat, a popular resort.

Reading Room (*Lees-Museum*; Pl. 42, D 4), in the Rokin, well supplied with newspapers; adm. on introduction by a member.

Concerts. In the *Concert-Gebouw*, Van Baerle-Straat (beyond Pl. D, 6; see p. 365), in winter on Sun. 2-4 and 8 p.m. (popular concerts), Thurs. 8 p.m. (symphony concerts); adm. 1 fl. (no refreshments). — At the *Paleis voor Volksvlijt* (p. 338), in winter on Sun. 1.30 p.m., on Thurs. 8 p.m. (symphony concerts); adm. 50-75 c. (refreshments); operettas and other musical performances are sometimes given here. — In the *Zoological Gardens* (p. 338), on Sun. afternoons (2-4.30) and Wed. evenings (8-11) in summer. — At the *Vondel Park* (p. 368), Frid. evenings in summer. — At the *Tolhuis*, a popular tea-garden commanding a fine view of Amsterdam (p. 366), in summer, occasionally.

Cabs. Open cab, per ½ hr. 60 c., each additional ¼ hr. 30 c. Closed cab per ½ hr. 60 c., per hr. 80 c.; each additional ¼ hr. 25 c. Between midnight and 7 a.m. for each ¼ hr. 15 c. more. Two-horse cabs, double fare. Each trunk 10 c., small luggage free.

Tramways (comp. the Plan). The central stations are the *Dam* (Pl. D, 3) and the *Leidsche Plein* (Pl. D, 5), from which lines diverge in all directions. Another line plies from the *Central Station* (Pl. D, 2) to the *Weesper Zijde* (Pl. G, 5). Fare on all routes 7½ c.; tickets with 'correspondance' ('overstap kaartjes') and return-tickets 12½ c. — STEAM TRAMWAYS: 1. From the Weesper-Poort Station (Pl. G, 4, 5) to *Muiden* (p. 383), *Naarden*, and *Hilversum* (p. 381). 2. Viâ *Zaandam*, *Broek* (p. 368), and *Monnikendam* (p. 369) to *Edam* (p. 369), with a branch line from Zaandijk to *Purmerend* (p. 373) and *Alkmaar* (p. 371); comp. Pl. E, 1. A small steamer crosses the Y, starting to the S.E. of the Central Station.

Steamboats (comp. *Van Santen's Officiele Reisgids*). *a.* IN THE HARBOUR (*Havenstoombootdienst*): 1. From near the *Schreierstoren* (Pl. 52; E, 2) to *Van Handele-Kade* (Pl. E-G, 1), then across the Y to the *Koningspleek* (p. 338), *every ½ hr.* from 6 a.m. to 6 p.m., except on Sun. and holidays. — 2. From

the viaduct at the S.W. corner of the *Oostelyk Station-Eiland* (Pl. E, 2) to *Nieuwendam* (p. 368), every hour from 7 to 11 and 1 to 9 (15 c.). — 3. From the viaduct at the S.E. corner of the *Central Station* (Pl. D, E, 2), opposite the Schreyerstoren, to *Schellingwoude* (p. 368), every hour from 6.30 a.m. to 6.30 p.m. (15 c.). — 4. From the *De Ruyter-Kade* (Kettingveer; Pl. D, 2) to the *Tolhuis* (p. 366), every 1/4 hr.; from 10 p.m. to 8 a.m. every 1/2 hr. (5 c.). — 5. On the *Amstel*, from the Achtergracht (Pl. F, 4, 5), to *Ouderkerk* (at 7, 8.45, and 11 a.m. and 1.30, 4.30, 7.30, and 10 p.m.) and to *Uithoorn* (3-6 times daily), two villages to the S. of Amsterdam. — Steamers can be hired for excursions, tariffs to be had from the conductors.

b. Other Steamers in Holland: to *Zaandam*, see p. 366; to *Ymuiden* (p. 367); to *Alkmaar* (p. 371), 3 times daily; to *Helder-Nieuwediep* (p. 372), once daily; to *Purmerend* (p. 373), 6-8 times daily; to *Edam*, see p. 368; to *Kampen* and *Zwolle* (p. 378), in summer daily, except Sun.; to *Leyden*, 4-5 times daily; to *Rotterdam* (p. 265), daily; to *Hoorn* (p. 373), daily; to *Harlingen* (p. 377), daily. — Excursion-steamers to *Broek*, *Monnikendam*, and the island of *Marken*, see p. 369.

c. Foreign Steamers: to *Bristol*, calling at *Plymouth*, fortnightly (30*s.*); to *Grangemouth*, twice weekly (40*s.*, return 70*s.*); to *Hull*, twice weekly (fare 15*s.*, return 25*s.*); to *Leith*, twice weekly (25*s.*, return 40*s.*); to *London*, twice (20*s.*, return 30*s.*); to *Liverpool*, fortnightly. — Also to *New York* (Netherlands-American line), the *West Indies* (every three weeks), *Batavia* (viâ Genoa), etc.

Post and Telegraph Office (Pl. D, 3), in the Nieuwezyds Voorburgwal. There are several branch-offices.

British Consul, *W. C. Robinson*, Prins Hendrik-Kade 183 (office-hours 10-2). — **United States Consul**: *Frank D. Hill*, Doelenstraat 20 (office-hours 10-3). — **Lloyd's Agent**, *J. H. Schroder*, Heerengracht 473.

English Episcopal Church (Pl. 17), Groene Burgwal 42; service at 10.30 a.m.; chaplain, *Rev. James Chambers*. — *Presbyterian Church* in the Begynenhof; service at 10.30 a.m.; minister, *Rev. William Thomson*.

Collections, Museums, Galleries, etc.

Amstelkring Museum (p. 331), daily, except Sat. and the chief holidays, 10-4, Sun. 10 c., week-days 25 c.

Aquarium (p. 338), open the whole day; adm. 50 c. (for visitors to the Zoological Garden 25 c.).

Arti et Amicitiae (Pl. D, 4), in the Rokin, a society of painters founded in 1839. Exhibitions of works of art by the members; adm. 25-50 c.

Botanical Garden (p. 338), daily, 10-5; admission 25 c.

Old Exchange (p. 332), daily; 1-2 1/2; admission 25 c.

Municipal or *Suasso Museum* (p. 363), daily except Tues.; week-days 10-5 (1st Sept.-30th April, 10-4), Sun. & holidays 12.30-5 (12.30-4 in winter).

Museum Fodor (p. 336), daily, except Tues., from 10 (Sun. and holidays from 11) to 4 (Nov.-Jan. 11-3); admission on Sun. 25 c., on other days 50 c.

Orphanage, *Municipal* (p. 335), daily, except Sun., 10-12 and 2-4; fee.

Palace, *Royal* (p. 333), daily, 10-4 (10-3 in winter), Sun. 12-2; adm. 50 c. (no gratuity), and 25 c. more for the ascent of the tower ("View). Tickets in the Palace itself, at the large hotels, and at the bookshops.

Panorama (p. 338; Brouwer's 'Destruction of Jerusalem'), daily until dusk; adm. 50 c.

Ryks Museum (p. 339), on week-days in summer (May-Sept.) 10-5, in spring and autumn (Feb. 16th-April 30th, Oct. 1st-Nov. 15th) 10-4, in winter (Nov. 16th-Feb. 15th) 10-3; on Sun. and holidays, 12 to 5, 4, or 3, according to the season. No adm. on Mon. from Nov. 1st to March 31st. The library and collection of coins belonging to the Museum are open at the same hours.

Six Collection (p. 336), visitors admitted on week-days, 10-12, on presentation of visiting-card.

Stadhuis (p. 335), daily, best before or after office-hours (9-4); fee 50 c.

Town Hall, see Stadhuis.

University Library (p. 335), daily 10-3, in July and Aug. 4 times weekly 1-4 p.m.

Willet-Holthuysen Museum (p. 335), week-days 10-4 (closed on Frid.), Sun. 1.30-4; adm. 25 c., Sat. 50 c.

**Zoological Garden* (p. 338), daily, in summer from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m. Admission 50 c.; on concert-days (p. 326) 1 fl.; Aquarium, see p. 327.

Principal Attractions (two days). 1st Day. Morning: the Dam (p. 332), *Royal Palace (p. 333), and *Ryks-Museum (ancient pictures, p. 339). Afternoon: Zoological Garden (p. 338), returning viâ the Jewish Quarter (p. 339). Evening: Kalver-Straat (p. 335). — 2nd Day. Morning: *Ryks Museum (groundfloor and annexe, pp. 340, 362), *Municipal Museum (p. 363). Afternoon: Harbour and cross to the Tolhuis (p. 366), or excursion to Zaandam (p. 366).

Amsterdam, the commercial capital of Holland, lies at the influx of the *Amstel* into the *Y* or *Ij* (pronounced as ī long), an arm of the Zuiderzee which has been formed into an excellent harbour. The town originated at the beginning of the 13th cent., when Gysbrecht II., Lord of Amstel, built a castle here (1204) and constructed the dam which has given rise to its name. In 1275 Count Florens V. of Holland granted the town exemption from the imposts of Holland and Zeeland, and in 1311 it was finally united with Holland. In the 14th cent. the town began to assume greater importance, and was sought as an asylum by exiled merchants of Brabant. In 1421, under John of Bavaria, one-third of the town was destroyed by a conflagration, but its prosperity was but temporarily checked. In 1490 the Emp. Maximilian I. gave the city the privilege of using the Imperial Crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and numbers of enterprising merchants, skilful manufacturers, and distinguished artists were compelled to quit the Spanish Netherlands. Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The conclusion of peace shortly afterwards (1609) and the establishment of the E. India Company combined to raise Amsterdam within a very short period to the rank of the greatest mercantile city in Europe. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. But the importance of Amsterdam began to decline towards the close of the 18th cent., especially in consequence of the war with England in 1780-84. After the dissolution of the Dutch Republic in 1806, Amsterdam became the residence of King Louis Napoleon (1808), and subsequently the third city in the Empire of France (1810-13). Its trade was, however, annihilated by the Continental blockade, and did not begin to revive until the latter half of the 19th cent., *especially* after the construction of the North Sea Canal (p. 367). *At the end of 1898* the population, which was 217,000 in 1795, was *455,000, or,* including the suburbs, 513,000 (80,000 Roman Catho-

lics; over 30,000 Jews from Eastern Europe, and 3500 Portuguese Jews). The Merwede Canal, uniting Amsterdam and Utrecht with the Lek and the Merwede, and thus affording a convenient waterway to the Rhine, was completed in 1892.

Amsterdam is the chief money-market in Holland, the seat of the Bank of the Netherlands (one of the leading financial establishments of Europe), and the headquarters of the large shipping companies. In the number of ships that enter and clear the harbour annually (over 1600, chiefly steamers; 3,000,000 tons) and in transit-trade Amsterdam is far behind Rotterdam and Antwerp, though as a mart for the colonial produce of the Dutch colonies (tobacco, sugar, rice, spices, etc.) it is one of the first commercial places in Europe. Its industrial establishments are also considerable, including ship-building yards, refineries of sugar and camphor, tobacco and cobalt-blue manufactories, candle-factories, machine-shops, breweries, and diamond polishing mills (p. 339).

The older part of the city is in the form of a semicircle, the diameter being formed by the Y. Canals or '*Grachten*' of various sizes intersect the city in every direction, and divide it into 90 islands, which are connected by means of nearly 300 bridges. The depth of water in the Grachten is about 3-3½ ft., below which is a layer of mud of equal thickness. To prevent malarial exhalations the water is constantly renewed by an arm of the North Sea Canal, while the mud is removed by dredgers. Some of the Grachten have been entirely filled up ('gedempt'), as, *e.g.*, recently the *Nieuwe Zyds Voorburgwal*, now one of the main approaches from the new central station to the centre of the town, and part of the *Damrak*. The chief concentric canals within the city are the *Prinsengracht*, *Keizersgracht*, and *Heerengracht* (150 ft. wide), flanked with avenues of elms, and presenting a pleasant and at places a handsome and picturesque appearance. The finest buildings, including many in the peculiar Dutch brick style of the 17th century, are on the Keizersgracht and Heerengracht. Among the influential architects of that day may be mentioned *Hendrik de Keyser* (1565-1621), *Jacob van Kampen* (1598-1657), and *Philip Vinckboons* (1608-1675). Otherwise the tall and narrow houses of the town, with their gables turned towards the streets, present a somewhat monotonous appearance. The *Singel-Gracht*, 6½ M. long, formerly known as the Buiten-Singel or outer girdle (Umzingelung), separates the old town from the new quarters which have sprung up within the last 30 years, mainly on the S. side, between the Amstel and the Vondel Park, but also, more recently, on the E. and W. sides.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is loam and loose sand, upon which no permanent building can be erected unless a solid substruc-

ture be first formed by driving piles (14-60 ft. long) into the firmer sand beneath. The cost of the works connected with the bridges, canals, and dykes, is estimated at several thousand florins per day.

The streets are pleasantly enlivened by the picturesque costumes of the children educated at the different *Orphanages*. Those of the Municipal Orphanage (p. 335) wear costumes in which the black and red city colours appear; the girls of the Roman Catholic Orphanage have black dresses with white collars and white headdresses; and those of the Protestant Orphanages wear brown or blue with black.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different *Sects*, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 11 in number, embellished with the tombs of celebrated Dutchmen. The following are also Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 Scottish Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide; see p. 411), 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church), 1 Baptist, 3 Reformed Christian, and 2 others (ultra-orthodox), who left the synod some years ago. Then 20 Roman Catholic, including 2 Jansenist (p. 363). There is also a *Béguinage* (p. 335) here in the style of those at Ghent and Bruges (see pp. 65, 29), which has been in existence since the 14th century. Finally the 10 Jewish synagogues (p. 339), the meeting-house of the Free Brethren, built in 1880, and the meeting-rooms of the Salvation Army, which has developed a characteristically active zeal in Holland.

a. The Harbour and District enclosed by the Singel-Gracht.

The ***Harbour** of Amsterdam has been subjected since 1872 to a most thorough-going process of alteration, undertaken in connection with the construction of the North Sea Canal (p. 367). Several artificial islands have been formed in the Y, in front of the former Buitenkant (see below). In the centre, on one of these, lies the **Central Railway Station** (Pl. D, 2), a large building in the Dutch Renaissance style (p. 342) designed by *Cuypers*, and opened in 1889. To the E. and W. of this are two other artificial islands, the *Oostelyk Station Eiland* and the *Westelyk Station Eiland*. The *De Ruyter-Kade* (Pl. C, D, E, 2), or quay running along the N. side of these islands, is the starting-place for the steamers to other Dutch ports and to Hull (p. 327). The large American liners and East Indiamen (visitors admitted) are berthed at the *Westerdoksdyk* (Pl. B, C, 1) and the *Handels-Kade* (Pl. F, G, 1), a long quay stretching towards the E. The *Westelyk Dok* (Pl. B, C, 1) and the *Ostelyk Dok* (Pl. E, 2), two docks excavated about 1880, are now devoted to the loading and discharging of canal-barges. — On the N. side of the Y is the *Koninginne Dok* (Pl. E, 1), with the floating docks of the *Amsterdamsche Droogdok Maatschappy*. Steam-ferry to this dock near the N.W. corner of the Central Station.

Skirting the N. side of the town runs the Prins-Hendrik-Kade (*Pl. D, E, F, 2*), originally called the Buitenkant, and re-named in *1878 in honour* of Prince Henry of the Netherlands, a bust of whom

was erected in 1883 near the Victoria Hotel. This used to be the starting-place of the deep-sea steamers, before the quays of the E. and W. docks were built. It is flanked with quaint old houses and magazines, and hard by is the low *Schreyerstoren* (Pl. 52; E, 2), built in 1482, which derives its name ('criers' tower') from the tears shed by persons parting from their relatives and friends. The Roman Catholic *Church of St. Nicholas* (Pl. D, 2), built in 1885–86 by A. C. Bleys, with two towers on the façade and a domed tower over the crossing, enhances the picturesque effect.

The former church of this name (Pl. 32; D, 2), Oudezyds Voorburgwal 40, corner of the Heintje Hoeksteeg, dates from the period when public Rom. Cath. worship was forbidden in Holland, and its exterior is like a private house. The interior is now fitted up as the **Museum Amstelkring** or *Ryks Katholiek Museum* (adm., see p. 327), and contains Rom. Cath. antiquities, paintings, engravings, coins, etc. The 'Old Hall' dates from the beginning of the 17th century. The nave of the church (1663) occupies three stories.

Farther to the E. on the Prins-Hendrik-Kade (No. 131) is *Admiral de Ruyter's House*, with his portrait in relief halfway up the gable. — A little farther back, on the Oude Schans, is the old *Montalbaans Tower* (Pl. 44; E, 3). — At the end of the quay is the *Kweekschool voor de Zeevaart* (Pl. 41; F, 2), or *Seamen's Institution*, founded in 1785, in which boys are educated for the merchant-service. The present building was erected in 1880, in the Dutch Renaissance style, by W. and J. L. Springer. — Beyond the Nieuwe Heerengracht is the *Zeemanshuis* (Pl. F, 2), or sailors' home. A bridge leads hence to the N. to the *Royal Dockyard* (Pl. F, 2).

The *Entrepôt Dok* (Pl. F, G, 3; entrance, Pl. 50), a few yards to the S., forms the custom-house harbour and bonded warehouses of Amsterdam. The magazines on the N. side of the canal are destined exclusively for the products of the Dutch E. Indian possessions. — Zoological Garden, to the S. of the Entrepôt Dok, see p. 338.

From the Schreyerstoren the Geldersche Kade leads to the S. to the Nieuwe Markt (Pl. E, 3), with the *Fish Market* (Pl. 58), which presents a lively scene during the morning-hours. Adjacent is the *St. Anthonieswaag* (Pl. 53), or old weigh-house, built as a town-gate in 1488-1585, long used by different guilds and now occupied by the Municipal Archives. The unaltered room of the masons' guild is interesting.

A little to the W. is the **Oude Kerk** (Pl. D, 3), a Gothic edifice, erected about the year 1300, and measuring 294 ft. in length by 213 in breadth. (Custodian on the E. side, No. 76; 25 c. each pers.)

The Interior is supported by 42 slender round pillars, and covered with wooden vaulting. To the right by the entrance are two windows containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window, the recognition of the Netherlands by Philip IV. (p. xxxv). The beautiful stained glass in the windows of the former Lady Chapel, dating from 1555, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), by *Pieter Aertsen* ('Lange Pier'). The monument of Admiral *Van Heemskerck*, by one of the central pillars, bears an old Dutch in-

scription, alluding to his endeavour to discover a more direct route to China by the Arctic Sea and to his wintering on Nova Zembla (comp. p. 341). He fell in 1607 at the victorious Battle of Gibraltar. The church also contains monuments of *Admirals Sweers* (d. 1673), *Van der Zaan* (d. 1669), *Jansz* (d. 1633), and *Van der Hulst* (d. 1666), of *Marshal Wirtz* (d. 1676), and of the poetess *Lucretia Wilhelmina van Winter* (d. 1795).

From the Oude Kerk we proceed through the *Warmoes-Straat*, or across the filled-in portion of the *Damrak Canal* (Pl. D, 3), at the N. end of which the *New Exchange* (by H. P. Berlage) was begun in 1899, to the **Dam** (Pl. D, 3), a large square, forming the focus of the business-life of the city. It owes its name to its position on the W. side of the old embankment with which the foundation of the city is traditionally connected. The Dam is surrounded by the Old Exchange, the Royal Palace, the Nieuwe Kerk, and several private houses, and it is the centre from which the chief streets diverge. It is also one of the central points of the tramway-system (p. 326).

On the N.E. side of the Dam rises the **Old Exchange** (*Oude Beurs;* Pl. D, 3; adm., see p. 327), a handsome structure dating from 1845, which is to be pulled down on the completion of the New Exchange. During one week in August or September the Exchange is converted into a playground for boys, whose delight on these occasions is unbounded. The tradition is, that boys playing here were once instrumental in discovering a conspiracy in 1622 to blow up with gunpowder the merchants when assembled at high change, and that this privilege was accorded to the children of the citizens in commemoration of the incident.

In the centre of the Dam rises a lofty monument, erected in 1856 to mark the fidelity of the Dutch during the Belgian Revolution in 1830-31, and known as *Het Metalen Kruis*, after the war-medals struck at the time. On the top is a Concordia by L. Royer.

The **Nieuwe Kerk** (Pl. D, 3), a late-Gothic cruciform structure with ambulatory and radiating chapels, was erected about 1408, and restored after fires and outrages in 1421, 1578, and 1645. It is one of the most important churches in Holland. The W. tower, which was begun in 1565, was left uncompleted after the fire of 1645.

The Interior (sacristan at Dam, No. 6; adm. 25 c. each pers.) is covered in the nave with a vaulted wooden ceiling, and in the aisles with stone cross-vaulting, and contains remnants of some fine old stained glass, representing the raising of the siege of Leyden (p. 309). The pulpit, by *Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a fine brazen screen, 13 ft. in height. The place of the high-altar is occupied by the monument, by R. Verhulst, of the celebrated *Admiral de Ruyter*, who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir is the bust of *Rear-Admiral Walter Bentinck*, who fell in the naval battle near the Doggerbank in 1781. Another monument is to the memory of *Admiral Johann von Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle near that town. The monument of *Admiral Van Kinsbergen*, to the left of the entrance to the church, by *F. J. Gabriel*, was erected in 1819. Opposite to it is the monument of the gallant *Lieut. Van Speyk*, who in 1831 'maintained the honour of his country's flag at the cost of his life' by blowing up his gunboat that had run ashore near Antwerp, in order to keep it from falling into the hands of the Belgians. A

pillar in the S. aisle, adjoining the screen, bears an inscription to the memory of *Joost van den Vondel* (d. 1679; p. 366), the Dutch dramatist. — A large stained-glass window, designed by *Mengelberg* and executed by *Schouten* of Delft, was placed in this church by the Dutch nation in 1898, to commemorate the taking of the constitutional oath by Queen Wilhelmina.

The ***Royal Palace** (*Het Paleis;* Pl. D, 3) was begun by *Jac. van Kampen* in 1648 as a town-hall, during Burgomaster Tulp's mayoralty, and substantially finished in 1655 at a cost of eight million florins. It rests on a foundation of 13,659 piles; length 264 ft., width 207 ft., height 108 ft., height of tower (containing chimes) 187 ft. It was presented by the city to King Louis Napoleon as a residence in 1808. The massive and sober building was admirably adapted for a town-hall, but standing in the open market-place and having no principal entrance, it is unsuitable for a palace. The gables are embellished with *Reliefs by *Artus Quellin the Elder*, celebrating allegorically the glories of the great commercial city and 'queen of the seas'. The vane on the tower represents a merchant-vessel ('een koggeschip'), formerly the crest of the city. The whole arrangement and fitting up of the interior also carry us back to the days when the representatives of a wealthy and powerful municipality congregated here. All the apartments are richly adorned with sculptures in marble by *Artus Quellin* and his assistants, which produce a very imposing general effect, while the details exhibit great vigour of execution and duly-restrained picturesqueness of treatment (model in the Ryks Museum, p. 341).

The ENTRANCE (adm., see p. 327) is at the back of the building in the Voorburgwal. We ascend the staircase to the first floor and enter the North Gallery, the walls of which are lined with white marble. The gallery is now divided into three rooms, the first of which contains figures of Jupiter and Apollo, by *Artus Quellin*. In the second room, above the doors leading to what were originally the secretary's office and the room for marriages, are reliefs emblematical of Discretion and Fidelity. The third room is adorned with statues of Mercury and Diana, by *A. Quellin*.

We now pass through a vestibule, in which is a statue of Psyche, by *Barzaghi*, to the Royal Apartments, which are sumptuously fitted up with heavy silk hangings and furniture in the style of the First Empire. — [The two first rooms are closed at present; *viz.* the QUEEN'S BED ROOM, with a richly painted ceiling by *Cornelis Holsteyn* and a handsome chimney-piece, above which is a large picture by *N. de Helt-Stocade*, representing Joseph and his brethren (1656); and the AUDIENCE CHAMBER, originally the burgomaster's room, containing Marcus Curius Dentatus as a husbandman, one of the largest pictures by *Gov. Flinck;* Fabricius in the camp of Pyrrhus, by *Ferd. Bol;* and a ceiling also by *C. Holsteyn.*] — The AIDES-DE-CAMPS' WAITING ROOM contains a ceiling-painting by *J. G. Bronchorst* and an elaborately executed chimney-piece. The painting above the latter, by *Jan Livens*, represents the Consul Suessa ordering his father to dismount to do him reverence. — The old court-room, called the VIERSCHAAR, which we inspect from a gallery with a ceiling by *J. G. van Bronchorst*, is adorned with a fine frieze supported by four *Caryatides, by *A. Quellin*, emblematical of Disgrace and Punishment. The reliefs of the frieze represent Wisdom (the Judgment of Solomon), Justice (Brutus ordering his sons to execution), and Mercy (Zaleucus suffering one of his eyes to be put out for his son). The walls are covered with white marble.

The yellow TEA ROOM, with a ceiling painted by *N. de Helt-Stocade* (1655) and an elaborate chimney-piece, contains a Florentine mosaic cabinet, a rich service of Sèvres, etc. — The SMALL DINING ROOM contains

Bronchorst's masterpiece, Jethro counselling Moses to appoint judges from among the people to share his labours (Exodus xviii). Opposite is Solomon's Prayer, by *Gov. Flinck*. On the side-wall, between the huge chimney-pieces, is a picture by *Jac. de Witt*, Moses choosing the Seventy Elders. The clever deceptive paintings (imitations of sculptures) above the doors are by the same master.

The LARGE DINING ROOM, formerly called the South Gallery, is also richly adorned with white marble. The four statues, Saturn and Cybele, Mars and Venus, correspond to those in the former North Gallery, and like them are by *Art. Quellin*, who received 900 florins for each. Above the doors which formerly led to the chambers for cases of bankruptcy and marine-insurance are two fine reliefs, one representing the Fall of Icarus, with an ornamental moulding of rats and mice gnawing empty boxes and papers, and the other Arion on the Dolphin.

The QUEEN'S ROOM contains a painting by *Jan Livens*, representing Prudence, Justice, and Peace. — In the THRONE ROOM the chief decorations are the handsome chimney-piece and a painting by *Ferd. Bol* of Moses on Mount Sinai, both of which, however, are unfortunately concealed by the canopy over the throne.

The large *RECEPTION ROOM is one of the most magnificent halls in Europe, with a roof unsupported by columns, being 100 ft. in height, 117 ft. long, and 57 ft. broad. The walls here also are entirely lined with white Italian marble. In the centre of the marble floor is a representation of the firmament, inlaid in copper, which, however, is covered by a thick carpet manufactured in Deventer (p. 384) and is not shown to the public. Above the entrance to the throne-room is a representation of Justice, with Ignorance and Quarrelsomeness at her feet; to the left is Punishment, to the right a Skeleton, and above, Atlas with the globe. On the E. side of the hall, at the top of the chief staircase, is an allegorical figure of the town of Amsterdam, surrounded by Strength, Wisdom, and Plenty. The four arches in the corners were formerly connected with the old North and South Galleries by means of short marble arcades, of which, however, three are now closed. On the walls of this and the throne-room are flags and trophies taken from the Spaniards and Indians; and the flag used by General Chassé as Commandant of the citadel of Antwerp (p. 151) is also preserved here.

The TOWER (ascent not always permitted; tickets, see p. 327) commands an extensive view. The attendant who conducts visitors through the palace leaves them at the foot of the staircase leading to the tower. We ascend to the first landing and follow a somewhat dark passage to a second staircase, leading to the garret. Crossing this we ascend a flight of wooden steps and reach a closed door on which we knock.

In the Voorburgwal, behind the palace, is the new *Post & Telegraph Office* (Pl. D, 3), built in 1896-98 from designs by C. H. Peters.

A little to the N.W., near the N. end of the Keizersgracht (p. 329), is the *Church of the Remonstrants* (Pl. 23; C, 3), which contains portraits of preachers by Th. de Keyser, *Jac. Backer, etc. — No. 123 in the same street is the *Public Commercial School*. — The *Noorder Kerk* (Pl. 11; C, 2, 3), at the N. end of the Prinsegracht, is the last work of Hend. de Keyser (1520).

At the corner of the Dam and the Kalver-Straat is the building of the *Zeemanshoop* ('seaman's hope'; Pl. 59, D 3), a society consisting of upwards of 600 members, many of whom belong to the best families of Amsterdam. Every captain belonging to the society flies a small red flag at the main, bearing his number on the lists of the society, by which his ship is easily identified by fellow members.

The KALVER-STRAAT (Pl. D, 3, 4), which leads southwards from *the Dam*, is one of the chief thoroughfares of the city, and contains *numerous* fine shops, restaurants, and cafés. In the evening the *traffic* increases to a remarkable extent, and carriages are then ex-

cluded. About halfway along the street, between the Dam and the Spui, the St. Lucien Steeg leads to the right to the old Convent of St. Lucia, now the *Municipal Orphanage* (Pl. 4; D, 4), entered by the gate No. 27 (adm., see p. 327). The regents' room contains paintings by *J. Backer, Jur. Ovens, A. de Vries, etc.; the court, with its open colonnade and frieze in relief, is also interesting. — Farther on, the Begynensteeg, diverging to the right, leads to the *Begynenhof* (Pl. 3; D, 4), a building of the 17th cent. (comp. p. 330), with another entrance in the Spui. — The Kalver-Straat passes the Spui and ends farther on in the *Sophia-Plein* (see below).

Since the conversion of the original town-house into the palace, the old Court of Admiralty, in the Oudezyds-Voorburgwal, has served as a **Stadhuis** (Pl. D, 3; adm., see p. 327). Most of the paintings and other works of art formerly here have been transferred to the Ryks Museum (p. 339); the council hall, however, and the burgomaster's room contain some noteworthy paintings by *F. Bol, J. Backer, G. Flinck, etc.

The municipal **University** (Pl. 57; E, 4) occupies an old Gasthuis (p. xxxi), built in 1754, and is entered from the passage between the Oudezyds-Voorburgwal and the Kloveniers-Burgwal. A new Aula or hall (containing old portraits of eminent scholars), physical and chemical laboratories, etc., have recently been built. There are about 50 professors and 600 students.

The *University Library* (Pl. 2, D 4; adm., see p. 328), formerly the Municipal Library, contains about 100,000 printed volumes, including the Rosenthal Collection of over 8000 books on Jewish literature. It also possesses numerous valuable MSS. (Cæsar's Bellum Gallicum of the 10th cent.; Syriac New Testament; a Sachsenspiegel of the 14th cent.; letters of Dutch scholars).

On the E. side of the Kloveniers-Burgwal (Pl. E, 4) rises the interesting 'Trippenhuis', a private house built in the classic style in 1662 by *Phil. Vinckboons*, and now occupied by the *Royal Academy of Science*. The *Doelen-Straat* runs hence to the S. to the bridge between the Rokin and the Binnen-Amstel, leading to the Sophia-Plein (Pl. D, E, 4), with the picturesque old *Mint Tower*. From the Sophia-Plein the Kalver-Straat (see above) runs to the W., and the *Reguliers-Brêe-Straat* to the E. to the Rembrandt-Plein.

In the Rembrandt-Plein (Pl. E, 4) rises the *Statue of Rembrandt*, in bronze, designed by Royer, and erected in 1852. Rembrandt's house, see p. 339. — The Rembrandt-Plein is adjoined on the S. by the Thorbecke-Plein (Pl. E, 4), which is embellished with a statue, by Leenhoff, of *Joh. Rud. Thorbecke* (1798-1872), long the leader of the liberal party in Holland.

In the neighbourhood, at Heerengracht 605, on the N. side, between the Utrechtsche Straat and the Binnen-Amstel, lies the *Willet-Holthuysen Museum* (Pl. E, 4; adm., see p. 328), a private house bequeathed to the town in 1895, with 'Empire' furniture of the beginning of the 19th cent., silver-plate, porcelain, glass, etc.

Also in the Heerengracht, No. 511, N. side, near the corner of the Vyzel-Straat (Pl. H, 4), is the **House of Baron J. P. Six**, a descendant of *Jan Six* (1618-1702; Burgomaster of Amsterdam from 1691 till his death), long the friend and patron of Rembrandt, Jan Livens, and Gov. Flinck. The Six family, which has long owned a number of valuable family-portraits by Rembrandt and others, came by inheritance in 1820 into the possession of an admirable *Gallery of Dutch Paintings (adm., see p. 327). The house has recently been rebuilt, and the pictures have not yet been definitely re-arranged. The names of some of the most important works are, however, given below, in alphabetical order.

L. Bakhuysen, Two sea-pieces; *N. Berchem*, Italian landscape, Moor offering a lady a parrot (Othello?); *Berck-Heyde*, The Heerengracht in the middle of the 17th cent.; *Both*, Fisherman; *Jan de Bray*, *Jean de Chambre, a French schoolmaster (1662); *Quir. van Brekelenkam*, *The Grandmother, Still-life; *Cuyp*, *Dutch fleet, Moonlight on the sea; *G. Dou*, *Dentist; *G. van den Eeckhout*, The woman taken in adultery; *Nic. Elias*, Portrait of Professor Nic. Tulp (p. 291); *Everdingen*, Winter-scene; *Gov. Flinck*, Isaac blessing Jacob; *Dirck Hals*, Man playing the guitar; *Frans Hals*, Portrait; *J. D. de Heem*, Still-life; *Jan van der Heyde*, *View of Delft; *Hobbema*, *Forest-scene; *Hondecoeter*, Dead turkey, Goose and hare; *P. de Hooch*, Interior; *Jan van Huysum*, Still-life; *Jac. Jordaens*, *Adoration of the Shepherds; *S. Koninck*, Scholar working by candle-light; *W. J. Laquy*, Copy of G. Dou's celebrated 'Confinement' (original lost); *Judith Leyster*, *Guitar-player; *Joh. Lingelbach*, Return from market; *A. de Lorme*, Groote Kerk at Rotterdam; *Nic. Maes*, A child of the Six family, The listener; *Metsu*, *Woman selling herrings; *Miereveld*, Four portraits; *Moreelse*, Transitoriness; *Aert van der Neer*, Moonlight-scene; *C. Netscher*, Portraits (1673 and 1677); *I. van Nickelen*, Groote Kerk at Haarlem; *Ochterveldt*, Oyster-party; *A. van Ostade*, Fish-seller (1672), Interior of a peasant's house, *The skaters (1656); *Is. van Ostade*, Winter-scene; *Jürgen Ovens*, Nic. Tulp (1658), Margareta Tulp (see below); *P. Potter*, Equestrian portrait (1653), Cattle (1647). Two *Miniatures of 1655, perhaps by *Rembrandt (?)*, representing Six and his wife Margareta Tulp (aged 21), daughter of the professor, in the year of their marriage. *Rembrandt*, *Portrait of Burgomaster Six, the head completed, the rest broadly sketched in a masterly manner (1656); Portrait of Jan Six (pen-and-ink sketch for the preceding); *Anna Six, mother of the burgomaster, at the age of 57 (1641); *The physician Ephraim Bonus, a Portuguese Jew, painted in 1647 (8 in. in height); *Joseph interpreting the dreams. *Rubens*, Christ after his resurrection; *R. Ruysch*, Still-life (1739); *J. van Ruysdael*, Landscapes; *P. Saenredam*, Old Church of Our Lady at Utrecht; *Jan Steen*, *Girl eating oysters, Wedding-feast (1653); *D. Teniers the Younger*, Guard-room; *Terburg*, Girl writing, Jan Six (1640); *Troost*, Two conversation-pieces; *Van Dyck*, Two portraits; *A. van de Velde*, View of Scheveningen, Brown cow, Cow drinking, *Oyster-party; *Is. van de Velde*, Princes Maurice and Frederick Henry with the King and Queen of Bohemia at the fair of Ryswyck (1625); *Jan Vermeer (van Delft)*, *Street in Delft, Peasant-woman, *Cook; *Jan Weenix*, Italian seaport, Dead game; *Wouwerman*, Market, Stable; *Wouwerman* and *Ruysdael*, The ford; *Jan Wynants*, Dunes.

The **Fodor Museum** (Pl. E, 5), Keizersgracht 609, was founded by a wealthy merchant of that name (d. 1860). It consists of 161 modern paintings, about 300 drawings by old masters, and about 100 engravings. Among the paintings are a number of admirable cabinet-works by French artists. Admission, see p. 327; visitors ring at the door to the left; catalogues (1773), 50 and 25 c.

Room I. To the right: 122. *J. Beaume*, Monks of the Great St. Bernard; 156. *Lindlar* (pupil of Schirmer), Lake of Lucerne; 45, 46, 47. *B. C. Koekkoek*, Landscapes; 109. *E. Verboeckhoven*, Cattle; 35. *Karssen*, Dutch town; 58. *H. Leys*, Old Flemish inn; 103. *C. Springer*, Market-place at Haarlem; 94. *A. Schelfhout*, Winter-scene.

Room II. To the right: 34. *Ch. Immerzeel*, Landscape with cattle; 138. *Th. Gudin*, Fishing-village on the French coast; 114. *Verveer*, Fair at Scheveningen; 125. *Rosa Bonheur*, Landscape with sheep; *128. *Decamps*, Horses at pasture; *147. *Meissonier*, Monk by a death-bed (1853); 93. *Schelfhout*, Stranded ship at Scheveningen; 27. *Gallait*, Woman with two children resting; 110. *Ch. Verlat*, Dog and cockatoo; 158. *Pettenkofen*, After the duel; *124. *Rosa Bonheur*, Team of horses; 79. *Roelofs*, Dutch landscape; *152. *A. Achenbach*, Water-mill; 132. *E. Delacroix*, Copy of Van Dyck's equestrian portrait of General Moncada in the Louvre; *146. *Marilhat*, Caravan crossing a river; 104. *C. Springer*, Dutch town; 33. *N. Diaz*, Nymph and Cupids; 73. *Pienemann*, William III., King of the Netherlands; 80. *Ary Scheffer*, Greeks of the War of Liberation; 141. *Th. Gudin*, Scottish coast; *E. Fichel* (pupil of Delaroche), 135. Chess-players, 134. The letter of introduction; 137. *Robert-Fleury*, Palissy the potter; 81. *Ary Scheffer*, Christus Consolator (Luke iv, 18); 25. *Dubourcq*, Nero's tomb on the Via Cassia near Rome; 144, 143 (farther on), *Ch. Jacque*, Poultry-yard; 96. *Scholten*, Dead horse; 38. *N. de Keyser*, Francis I. in the studio of Benvenuto Cellini; 145. *E. Lambinet*, Cornfield; 78. *W. Roelofs*, Dutch landscape; 111. *C. Verlat*, Fox in the poultry-yard; 77. *Ch. Rochussen*, Dog-waggon; *Decamps*, 131. Flock of sheep in stormy weather, *130. Town in Asia Minor, 127. Hunter in a wood, *129. Turkish school; *J. Bosboom*, 15. Administration of the Sacrament in a village-church, 14. Church at Haarlem, 13. Monk playing the organ; *157. *Pettenkofen*, Gipsy; 153. *Al. Calame*, Landscape; 154. *J. Čermak*, Hungarian woman; 136. *E. Fichel*, Connoisseurs; 139. *Th. Gudin*, Dawn at sea; 59. *Madou*, Capture of a poacher. Over the door: 74. *Pienemann*, Portrait of the founder of the gallery.

Room III. Landscapes by *H. Koekkoek*, *Schelfhout*, *Waldorp*, and others. In the corridor are water-colours and engravings by *A. Dürer*, *Jac. van Ruysdael*, and *A. van Dyck*. Among the engravings is Rembrandt's 'Hundred Florin' plate (No. 39; p. lix), to the left of the chimney-piece.

The drawings by earlier masters (*Rembrandt*, *Dou*, *A. van Ostade*, *A. van de Velde*, *Rubens*, *Van Dyck*, etc.) and the '*Atlas van Amsterdam*', bequeathed to the city by M. Splitgerber in 1879, are shown on Thurs. and Sat. on application to the 'Museum Bewaarder' (fee 1 fl., devoted to charity).

The *Walloon Orphanage*, at the corner of the Prinsegracht and Vyzelgracht (Pl. E, 5), deserves a visit on account of the regent-pieces by B. van der Helst, W. Vaillant, A. de Vries, and A. van den Tempel.

On the S. and E. sides of Amsterdam, on both sides of the

Singel-Gracht (p. 329), there have arisen entirely new quarters, with wide streets often planted with trees, ornamental squares, and numerous handsome buildings. — In the LEIDSCHE PLEIN (Pl. D, 5) is the *Stadt-Schouwburg* (p. 326), constructed in 1890-94 by A. L. van Gendt, entirely of stone and iron; to the S.E. is the *Prison*, and farther on, beyond the Singel-Gracht, rises the *Rijks Museum* (p. 339). To the S. of the Leidsche Plein we may proceed to the *Vondel Park* (p. 365).

In the FREDERIKS-PLEIN (Pl. F, 5) is the **Paleis voor Volksvlyt**, a glass and iron structure by *Cornelis Outshoorn*, with a dome, 190 ft. high, surmounted by a statue of Victory, and a hall, capable of containing 6000 visitors, for exhibitions, concerts, and theatrical performances (see p. 326). Behind the Paleis is a garden, round which runs a tasteful covered *Gallery*, with shops, cafés, etc., much frequented by promenaders. — The adjacent *Hooge Sluis* (Pl. F, 5) commands pretty views of the Amstel on both sides. The Sarphati-Straat and Roeters-Straat lead hence to the N. to the Zoological Garden.

The ***Zoological Garden** (Pl. G, 3; admission, see p. 328), popularly called the '*Artis*' (being the property of the society '*Natura Artis Magistra*'), is situated to the S. of the Entrepôt Dok (p. 331), in the N.E. angle of the old town. Laid out in 1838 and several times enlarged, it is now 28 acres in extent. A small guide-plan (15 c.) is sold at the entrance. Concerts, see p. 326.

The ENTRANCE is on the W. side in the *Kerk Laan* (Pl. F, G, 3). The large building to the right is the Society House, with a large hall (restaurant in summer; p. 325). To the left are the camels and llamas; farther on are the singing-birds, the parrot-gallery, and (in the centre) the *Monkey House*. Behind is the *Reptile House*, which contains large serpents and other reptiles. The arrangements for fish-breeding, also in this part of the garden, are interesting (in winter and spring only). Many thousands of salmon and trout are bred here and annually set free in the Dutch rivers. — Beyond the ponds, which are covered with water-fowl, are the reindeer, kangaroos, bears, hyenas, and wolves, and on the left, the large *Carnivora House*, adjoined by that of the *Elephants, Rhinoceroses, and Tapirs*. — Proceeding hence past the Antelope House, we reach the Eagle and Vulture House and the *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities, and a collection of sea-weeds and corals. Beyond it are the Buffalo Shed, and the *Hippopotamus House*. In the N.E. angle is a large grotto with a basin of water, fitted up for a pair of *Sea Lions*. — The building in the S.E. corner, beyond the deer-paddock, is the Aquarium, opened in 1882 (adm., see p. 327). — We return along the S. side to an older building which contains a collection of insects, the valuable library, and a collection of stuffed animals and skeletons.

The S. side of the Zoological Garden is skirted by the MIDDEL-LAAN (Pl. G, 3), in which are the *Hospice of St. James* (for aged poor of the Roman Catholic faith), the *Panorama* (p. 327), and the *Artis Schouwburg* and *Frascati* theatres (p. 326). On the W. this street ends at a *Park* (Pl. F, 3), which belongs to a private society, *and the theatre* called the *Park-Schouwburg* (p. 326). — The iron *gate opposite the* S. side of the Park forms the entrance to the **Botanic Garden** (Pl. F, 3; admission, see p. 327), commonly known

as the 'Hortus', and interesting on account of its numerous species of palms and its Victoria Regia house.

In returning from the E. quarters of the town towards the Dam we may proceed through the JEWISH QUARTER (Pl. F, E, 3), which is still almost exclusively occupied by Jews of the poorer classes. The most interesting times for a visit are Frid. evening, 1 hr. before the beginning of the Sabbath, Sat. evening after sunset, and Sun. after 10 a.m. The Jews of Amsterdam possess ten *Synagogues*. The largest is that of the *Portuguese Jews* (Pl. 56; F, 3) in the Muiderstraat, erected in 1670 by Dorsman, and said to be an imitation of the Temple of Solomon; it possesses a large number of costly vessels. The persecution of the Jews in Spain during the 14th and 15th cent., in Portugal a little later, and finally also in the Spanish Netherlands, drove many of them to seek an asylum at Amsterdam, where complete religious toleration was accorded to them. Many German and Polish Jews also, in order to escape from the persecutions to which they were subjected in their own countries, flocked to Amsterdam, which they regarded almost as a second Jerusalem. The wealth of the Jewish community still renders it one of the most influential in the city. In the numerous dissensions between the States General and the Stadtholders, the Jews always took the part of the latter. *Baruch Spinoza*, the father of modern philosophy, born at Amsterdam (in the house Waterloo-Plein 41) in 1632, was the son of a Portuguese Jew. *Rembrandt* resided in the Jewish quarter from 1640 to 1656; a simple memorial tablet marks his house, Jodenbrée-Straat No. 4 (Pl. E, 3; the second house from the bridge).

Amsterdam has from an early period been famous for DIAMOND POLISHING, an art unknown in Europe before the 15th cent., and introduced to the city by Portuguese Jews after the sack of Antwerp in 1576. There are now over 50 large mills and 20 smaller, employing in the aggregate about 10 000 workmen. The most important are situated in the Zwanenburger-Straat (Pl. 6; E, 4) and the Roetersciland (on the Achter Graacht, in the E. part of the town; Pl. 6, G 4). Visitors are generally admitted by M. Koster, Zwanenburger-Straat 12, one of the oldest polishers, daily, except Sat. and Sun., from 9 to 3, and by other houses also (fee 50 c.).

b. The **Ryks Museum.

On the groundfloor of the W. wing is a **Restaurant* (rather expensive), which closes 1/2 hr. after the Museum. Entrances from the Cabinet of Engravings (p. 346) and from Room No. 265 of the picture-gallery, as well as from the street.

The **Ryks Museum** (Pl. D, E, 6), an imposing building covering nearly 3 acres of ground, was erected in 1877-85 from the plans of *P. J. H. Cuypers* in the Transition style between Gothic and the Dutch Renaissance style, retaining numerous Romanesque features. The PRINCIPAL FAÇADE (N.) is turned towards the Stadhouders-Kade. The sculptures with which it is adorned are by *Frans Vermeylen* of Louvain and *Bart van Hove* of Amsterdam. The central gable, which is flanked by towers, is surmounted by a statue of Victory by *Vermeylen*. The alto-relief above the archway, 23 ft. in length, con-

raises an allegorical figure of the Netherlands, surrounded by Wisdom, Justice, Beauty, and Truth, and receiving the homage of the Dutch artists. To the right of the central group are the architects Rijnhart (p. 336), Jan ten Doem (p. 334), and Kelderman (p. 187) and to the left, the sculptor Klaas Sluter and early painters Dirk Bouts and Lucas van Leyden; to the extreme right are Rembrandt and his contemporaries, to the extreme left the more modern masters. The figures in encaustic painting (designed by *G. Sturm*), in the pediment and on the towers, symbolize the Dutch towns and provinces, with Amsterdam, The Hague, Haarlem, Leyden, Delft, Dordrecht, and Rotterdam in the centre, as the most celebrated nurseries of art. Below, at the entrances to the left and right of the archway, are statues representing Architecture and Sculpture, Painting and Engraving. The SOUTH FAÇADE of the Museum is ornamented with encaustic painting. Above the archway is a representation of Rembrandt, surrounded by his pupils, painting the 'Staalmeesters' (p. 360). Other paintings represent J. O. Sylvius, J. Decker, J. van den Vondel, J. Zomer, Prince Frederick Henry, C. Huygens, N. Tulp, and J. Six. — The EAST FAÇADE has not yet received its decoration. — On the WEST FAÇADE, in four fields, is depicted a procession of persons celebrated in the history of Dutch art.

The arrangement of the interior of the Museum will be easily understood from the accompanying plans of the groundfloor and first floor. The general director of the Museum is *Baron B. W. F. van Riemsdyk*, whose dwelling and office are in the house standing at the back of the museum, and built in the same style. The collections are open to the public daily, free, except Mon. in winter (see p. 327). Visitors may avail themselves of the *Tramways* from the Dam to the Willems-Park and from the Plantage to the Leidsche Plein (comp. p. 326), which pass near the Museum.

GROUND FLOOR.

Entering by the E. portal, to the left of the archway, we first reach the DUTCH MUSEUM (*Nederlandsch Museum voor Geschiedenis en Kunst*; catalogue 1 fl.), which occupies the E. half of the groundfloor and presents an interesting survey of industrial art in the Netherlands from the time of Charlemagne to the beginning of the 19th century (director, *Mr. A. Pit*).

The *Hall* (sticks and umbrellas given up, to the left) is adorned with a group of David and Goliath, a wooden statue of the Stadtholder William II., models, etc. — To the right is the staircase to the collection of ancient paintings (p. 348); to the left, the entrance to the Domestic Interiors (p. 343). We, however, proceed in a straight direction and descend a flight of steps to the large —

East Court (No. 211), covered with a glass roof and chiefly containing *objects* belonging to the Military, Naval, and *Colonial Collections*. *Here* we first turn to the left to the —

N. Side. To the right is the *Collection of Weapons and Uniforms*, arranged in three sections, of which the last contains objects belonging to the city of Amsterdam: Fortress-guns of the 17-18th cent.; halberds; shield of tortoise-shell, with an equestrian portrait of Prince Frederick Henry; military and sporting pieces with inlaid, engraved, and chased ornamentation; helmets, armour; small banners of the Dutch provinces in the 17th cent., with coats-of-arms painted on silk. Above are captured English and Spanish naval flags. In the centre: uniforms belonging to King William III. and his sons; banners, standards, helmets dating from the first half of the 19th century. Then, uniforms, weapons, and equipments of the Dutch army.

E. Side. To the left, continuation of the above collection. To the right, Room from the house built for himself by the architect *Jacob van Kampen* at Amersfoort, with paintings by himself and the motto 'el todo es nada' ('all is vanity'). In the middle is a model of the Royal Palace (p. 333).

S. Side. *Naval Collection.* Models of naval cannon, dry-docks, windlasses, etc. On the wall to the right, portraits of presidents of the Dutch East India Company; to the left, models of the Company's factories (17th cent.).

W. Side. Naval Collection continued. Model of the E. lock at Amsterdam; relief of the dockyard at Hellevoetsluis. The centre of the W. wall is occupied by a model of the monument (designed by *Cuyper*) erected in Batavia to the Dutch who fell in Acheen (Sumatra) in 1873-80, with a statue by *Bart. van Hove.* On the right are captured Indian guns, and on the left guns which belonged to the Dutch East India Co. in the 17th and 18th centuries. In front of the bust of Prince Henry of the Netherlands (p. 330) are two elegant little cannon of 1678 and a handsome piece bearing silver-gilt initials and the Saxon arms, probably presented to the stadtholder William III. (d. 1702). Above are Swedish flags, captured in 1658 by Admiral Wassenaar. On the outer wall of the middle room are four Dutch flags, presented by King William III. to the vessels that forced the straits of Simonosaki in Japan on June 11th, 1863. Above, at the corners, are Spanish ship-lanterns.

In the glass-cabinet and desk-case beside the reliefs of Hellevoetsluis are the *Relics of the Expedition of Barents and Heemskerck* (comp. p. 332), who explored Nova Zembla in 1596 in an attempt to find a N.E. passage to China round the N. Cape. Barents died on Nova Zembla in June, 1597, in consequence of the hardships of the winter spent there; and the relics were discovered in his winter-house on the island in 1871 and 1876 by Capt. Karlsen, a Norwegian navigator, and Capt. Gardiner, an Englishman.

The glass-case on the other side of the central group contains a costly gun presented to the Dutch by a Javanese prince. Beside it are small field-pieces of the 17th century. Opposite are complimentary gifts to Dutch admirals in recent years.

In the middle of the court is a large collection of *Models of Ships* of different periods.

The following may be mentioned. In the row to the right, 932. '*Mercury*', a *ship of* the line with 58 guns (1747); 1259. 'Elephant', a merchant

vessel of 1735. — In the middle row: 651. Man-of-war (70 guns), built in Zeeland in 1698. — In the left row: 663. 'Eurydice', 32-gun frigate, beginning of the 19th century. On the walls are models of turret-ships, monitors, and other modern vessels. Also, on the left wall, 672. Galley built in Holland for Peter the Great of Russia.

In the centre of the E. wall, above, is a coat-of-arms from the stern of the British flag-ship 'The Royal Charles', captured by the Dutch in 1667 in their expedition to Chatham. Below is a portrait of Admiral de Ruyter.

Numerous other models of ships and parts of ships are exhibited in the cabinets.

A staircase in the S.W. angle of the court, opposite the entrance, descends to the basement, in which are tombstones (Willem van Schagen, 1473), fragments of architectonic and other sculptures, artistic iron-work, ornamental stove-slabs, and bells; also, reproductions of the crypts of several ancient Dutch churches. From the same corner of the court another staircase ascends to the **Ecclesiastical Department** of the Dutch Museum, which illustrates the development of ecclesiastical art in the Netherlands, from the Carlovingian period, through the Romanesque, early-Gothic, and late-Gothic periods, to the 17th century. The rooms here are vaulted like churches, and each mode of vaulting is ornamented in the contemporary style.

Room 176. *Carlovingian Period* (8-10th cent.). The architectural features are in the style of a chapel, said to have been built by Charlemagne, on the W. side of the church of St. Servatius at Maastricht. The pavement is a copy of ancient fragments in the minster at Aix-la-Chapelle. The wall-paintings, pillars, vaults, stained glass, and altar are reproductions of old works. To the right, a sculptured tympanum, of the end of the 10th cent., from the abbey of Egmond, destroyed in 1572, representing Count Dietrich II. of Holland and his wife (?) before St. Peter; below is a carpet woven in imitation of the covering found with the relics of St. Boniface (now in the archiepiscopal museum at Utrecht). Fonts of the 11th century.

Room 175. *Romanesque Period* (11th and early 12th cent.). The architectural features and decorations are mainly copied from the abbey-church at Herzogenrath and St. Servatius at Maastricht. The windows are copies of stained glass of the same period. Cast of the shrine of St. Servatius at Maastricht (early 12th cent.).

Room 174. *Gothic Period* (late 12th and first half of the 13th cent.). The architecture is modelled on that of the minster of Roermond (p. 408), and the stained glass (Temptation in the Wilderness and six scenes from the Marriage at Cana) is a reproduction of the famous windows in Notre Dame at Chartres. Casts of tombs in the church at Roermond.

Room 173. *Gothic Period* (middle of the 13th cent.). The architecture is copied from the cathedral of Utrecht (1254-67); the pavement from the minster at Roermond; and the windows from the most ancient stained glass in Cologne Cathedral. Altar with wooden figures and embroidered antependium of the 15th cent.; above it, cast of a cross, used as a reliquary, from Roermond. In the corner, painted wooden groups of the 15th century.

Room 172. *Gothic Period* (14th cent.). The architecture is copied from the church of St. Nicholas at Kampen (1369) and the St. Jans Kerk at 'S Hertogenbosch; the mural paintings from the cathedrals at Freiburg and Mayence, the church of St. Bavo at Haarlem, and the parish-church (now pulled down) at Sevenum; the stained glass from the Butchers' Chapel in the church of St. Nicholas at Kampen; the choir-stalls from the Church of Our Lady (now pulled down) at Edam; and the winged altar from the church of Kiedrich, near Mayence. Numerous wooden figures and groups of the 15th and early 16th cent., on stands. Three handsome reliefs from the great church at Gouda (about 1530), on the outside (S.) of this room.

Room 171. *Gothic Period* (about 1400). The vaulting, windows, etc., are copied from St. Michael's Church at Zwolle; the pavement from St. Servatius at Maastricht; the paintings from the church of St. Nicholas at Venlo. Among the choir-benches on the W. side is the back of the just-mentioned altar from Kiedrich, and to the right and left of it are stands with carved and painted wooden figures and groups; outside, good carvings from the organ-case at Naarden (early 16th cent.). On the E. side is an altar with an antependium of the 15th cent., and in the corners are other noteworthy carvings. Under the arch leading to the next room is an original wall-painting of the 14th cent. (under glass).

Rooms 167 and 166. The central pillar is a reproduction from the church at Wouw; the pavement from the cathedral at St. Omer. The architectural features of the *S. Section* (167) are copied from churches at Wouw and at Deventer; the mural paintings from churches at Venlo, at Blitterswyk, and at Tholen. The original of the large wall-painting is in the Dominican church at Maastricht, dating from 1337. Beside the entrance: Engraved copper-tablets from the tomb of Gysbert Willemsz de Raet (d. 1505) in the Church of the Holy Sepulchre at Gouda. Gothic *Pulpit from the convent-church at Uden (end of the 15th cent.); small wooden figure of the Emperor Henry IV. from the church of St. Mary at Utrecht; window copied from the church at Hulst (15th cent.). — Between 167 and 166: Two wings of an altar-piece of the 16th cent. (Presentation in the Temple, Adoration of the Shepherds, John the Baptist, and the donor). — In the *N. Section* (166) the painting is copied from churches at Utrecht and at Kampen; window from the tower of the church at Bansdorp (beginning of the 16th cent.). — Three *Cases* contain ecclesiastical vessels, candelabra, censers, monstrances, and chalices, chiefly of the 15th century.

Room 168. Reproduction of the chapel of the Cistercian convent at Aduard, in the province of Groningen, a brick edifice of the early 13th century. The green glazed bricks, with flowers in relief, should be noticed. The wall-painting is copied from the church of St. Martin-des-Champs at Paris, and the stained glass from patterns of the 13th century. — We retrace our steps through Rooms 167 and 166 to —

Room 165. *Church Architecture of the 17th cent.*, in the style of the Protestant churches designed by Hendrik de Keyser (d. 1621) and Vredeman de Vries. The W. (left) stained-glass windows are reproductions of those in the Oosterkerk at Hoorn, the first showing the arms of Alkmaar (1573), the second representing the sea-fight of Hoorn between the Dutch and the Spaniards in 1573. The N.E. window (opposite), from the convent of St. Agatha, has a kneeling portrait of Prince Maurice of Orange. The S.E. window is from the Protestant church at Oostburg. Model of the organ of the church in the Stroomarkt at Amsterdam before the fire of 1823. — Show-case with bindings of the 16-18th centuries.

The following rooms are devoted to **Civic and Domestic Industrial Art**, and include a highly interesting series of apartments in the old Dutch style.

Rooms 164, 163. *Council Chamber*, of the end of the 14th cent., the ceiling being an exact copy of that in the town-hall of *Sluis*, dating from 1396. Cast of a chimney-piece (15th cent.), formerly in the castle and now in the town-hall at Bergen-op-Zoom. Large Gothic cupboard, from a convent in Utrecht (14th cent.); above, two pieces of tapestry (end of the 15th cent.), with fantastic scenes from the Burgundian court. In the centre are valuable *Collections of Earthenware*, including those formed by J. P. Six and the Royal Antiquarian Society, with numerous excellent specimens from Dutch and Rhenish factories. Two Gothic cabinets, etc. — Above *the W. entrance is* a relief of the Flight into Egypt (15th cent.).

Room 149. Renaissance panelling, chimney-piece, and bedstead (16th cent.). The central glass-case contains **Ivory Carvings:* head of a crozier (14th cent.); two reliefs, Death of Adonis and Lady playing guitar, by Fr. van Bossuit (1635-92); relief, Satyr family, by G. van Opstal (17th cent.). On the walls and in the recesses are works of art in porcelain, wax, etc.

Room 150. At the window is a small ebony cabinet, a German work of 1631; another, with miniatures, to the right of the entrance, dates from 1600. Stained glass of 1600.

Room 150a (to the left). Bedstead and chimney-piece of the 17th cent., from a house at Amsterdam.

We now return through Rooms 150-146 to the staircase and the E. entrance (p. 340).

The Western Half of the Ground Floor. — The Western main entrance also gives admission in the first place to a *Hall*. We turn to the right and enter —

Room 203, which contains the important and valuable collection of ***Porcelain and Lacquer Work.**

To the right and left of the entrance, in frames, plaques from Tunis. — The glass-cases at the window contain Delft Fayence (in the first case are some Chinese imitations) and (last two glass-cases) Italian Majolica. — By the entrance-wall, Group of large Chinese and Japanese vases and silk hangings with Chinese patterns (European work of the 18th cent.). — The three central rows of glass-cases contain *Chinese Porcelain*, the most interesting specimens being: Case 2 of the first row, series of white and of reddish-brown '*Bucaro*' *Porcelain;* Case 2 of the second row, Porcelain and copper decorated with *Enamels resembling Reliefs* (chiefly domestic scenes; two scenes after Watteau); Cases 1 and 2 of the third row, *Blue Porcelain;* Case 3, *Green* and *Crackle Porcelain;* also *Chinese Imitations* of European porcelain; Case 4, *Japanese Porcelain;* Case 5, specimens of the so-called *Royal Blue Porcelain*. — The cases along the S. (left) wall contain *Delft* and other *European Porcelain*. — Several glass-cases in the central rows contain a large collection of *Japanese Lacquer Work*. — Glass-case with Chinese ivory carvings.

Room 202 (corner-room) is closed. — Adjoining this room on the S. is the —

***Cabinet of Engravings** (*Prentencabinet;* Rooms 198,197), which contains an extensive and highly valuable collection, chiefly of works by Rembrandt and his contemporaries and pupils. The collection comprises about 150,000 plates (many unique examples), more than 400 albums with complete series of the works of different masters, about 5000 drawings, a historical atlas of the Netherlands, and a large number of portraits (presented by Mr. D. Franken). Director: *Dr. van der Kellen;* assistant director, *Mr. E. W. Moes*. The engravings are exhibited round the columns and on stands (the selection shown is frequently changed).

The staircase to the right, at the beginning of the print-room, descends *to the Restaurant* (p. 339).

The **Library**, to the S. of the Cabinet of Engravings, occupies a *projecting* wing and extends through all three stories, the com-

munication being maintained by an elegant iron staircase. There is a special room for students. The upper rooms contain two *Collections of Coins* (adm., see p. 327).

Adjoining the Cabinet of Engravings on the E. is the **Admirals' Room** (No. 189). The W. half of this room is at present occupied by a collection of modern French paintings recently bequeathed to the Museum. — In the E. half are a number of small plastic works, including *Terracotta Figures of the 17-18th cent. and a beautiful Relief of the Crucifixion, probably an Italian work of the 16th century. Here also is the model for the recumbent statue of William the Silent on his tomb at Delft (p. 281), ascribed to H. de Keyser.

The corridor on the S., leading to the new annexe, and Rooms 342-345, which contain the major part of the **Collection of Modern Paintings**, are described at p. 362.

From the Admirals' Room we next enter two rooms (Nos. 188 and 186 on the Plan) occupied by the **Antiquarian Society** *(Oudheidkundig Genootschap)*. The fine old furniture of these rooms dates from the 17th cent.; and they also contain gilt-leather hangings, porcelain, and a few paintings. Among the last are: View of Egmont Castle (16th cent.); portrait of Burgomaster Pieter Dirksz of Edam (1583), surnamed 'Langebaard'; portraits of the 17th century. — We now descend the staircase to the —

West Court (No. 209), which chiefly contains the **Collection of Casts**, the most interesting of which are those from Dutch works of art. — In the centre is a late-Gothic oaken rood-screen, from the church of Helvoirt (ca. 1500). On the upper part of the W. wall is the colossal organ-case from the Lutheran church at Amsterdam, with wood-carvings and paintings by Th. Tideman. The organ-cases from Scheemda and Utrecht are also originals. On the N. side are the original red terracotta models of the sculptures on the Stadhuis (p. 335) by *A. Quellinus*, which are much more characteristic of the master's style than the marble reproductions.

A staircase descends from the W. Court to the **Basement Rooms**, opened in May, 1900.

Room I. (below the Admirals' Room, see above) contains casts, architectonic fragments, and models of the sculptures on the principal façade of the Museum.

In the Corridor leading to the new annexe, and in Room II., is the *Collection of Costumes*, including ladies' and gentlemen's *Costumes of the 18th cent., in admirable preservation; figures in Dutch national costumes; and a group representing a christening-party at Hindeloopen (Friesland). Room II. also contains *Dutch Carriages and Sledges*, chiefly of the 17th and 18th cent., some adorned with carving and painting; carriages upon runners, of the kind once common in Holland; sedan-chair of the 17th cent.; hunting-cart with paintings by Aart Schouman (18th cent.); berlin of King William I.; two elegant Dutch chaises, of the kind still used in trotting-matches and (in a modified form) in the country.

Room III., in the style of Louis XV., with a ceiling-painting by Jac. de Wit, contains memorials of Peter the Great, the princes of the house of Nassau-Orange, Cornelis de Witt (p. 297), and the naval heroes, Corn. Evertsen, De Ruyter, Piet Hein, and others.

The remaining rooms contain collections of lace, childrens' toys, and musical instruments. Among the toys are three large dolls' houses, two of them dating from the 18th cent.; the third, in a tortoise-shell case of the 17th cent., is said to have been made for Peter the Great. — We may now return to the Cabinet of Engravings (p. 348) or ascend to the Gallery of Modern Paintings (p. 362).

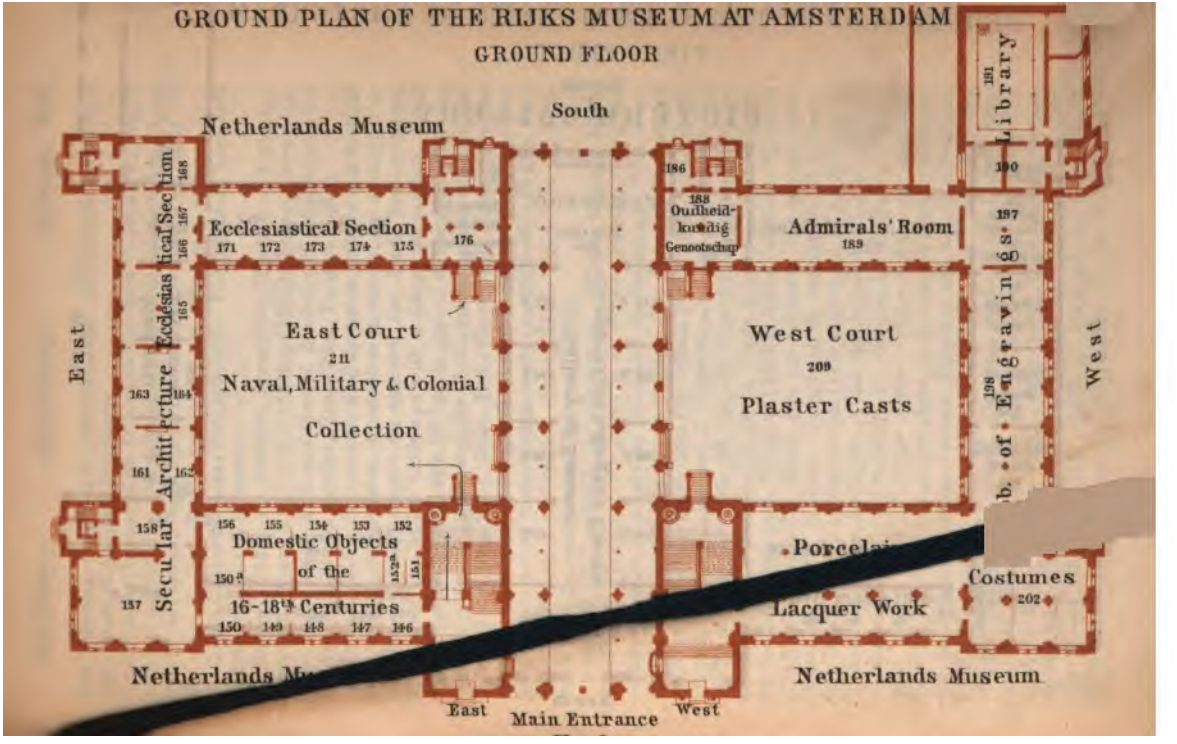
First Floor.

The staircases in the E. and W. vestibules lead to the first floor, which is almost entirely occupied by the ***Gallery of Ancient Paintings.** The Museum collection of paintings *(Schilderyenverzameling)*, consisting mainly of Dutch works, is, next to the gallery at The Hague, the finest in Holland. It was founded by King Louis Napoleon, who caused those works of art belonging to the Prince of Orange that had not been removed to Paris to be collected in the Huis ten Bosch at The Hague (p. 304), and afterwards to be taken to Amsterdam when his residence was transferred to that city in 1808. *Rembrandt's* 'Night Watch' and 'Staalmeesters' and *B. van der Helst's* 'Banquet', which are still the chief boast of the gallery, were already included in the collection, which has since been greatly increased by purchases, gifts, and bequests. From 1815 until 1885 the gallery occupied somewhat cramped quarters in the Trippenhuis (p. 335). On the building of the new museum, the royal collection was increased by the addition of the *Van der Hoop Collection* (with numerous masterpieces), and of 165 corporation and regent pieces from the Stadhuis, the Huiszittenhuis, etc., which convey an admirable idea of the industrious and cheerful race that waged war with the might of Spain during the 16th and 17th centuries. The collection of modern pictures (founded in 1838) from the Pavilion at Haarlem and various other modern works purchased by the state were also transferred hither (now on the groundfloor, see p. 362). The gallery now contains over 2000 works, including a considerable proportion of mediocre canvases interesting to few but students and historians of art. Alterations in the arrangement of the pictures are remarkably frequent, probably due to some extent to the poor lighting of many of the rooms, which renders it difficult to accord good positions to all the works that deserve them. The illustrated catalogue, by *A. Bredius* (1 fl.), and photographs of the principal paintings are sold in the vestibule.

The large Vestibule (No. 212), which we enter first, is adorned with fine stained-glass windows, executed by *W. J. Dixon* of London. The three middle windows refer to the chief periods of Painting, Architecture, and Sculpture, and the two side windows to the other Arts and to Science, while the twelve upper panes represent the various professions and trades, the seasons, months, etc. The *walls are hung* with large *Tapestries, including three Flemish *pieces of the 15th* cent. (representing the Creation, Incarnation, and

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

GROUND FLOOR



GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM
FIRST FLOOR
South
PICTURE GALLERY
Library
Depot
228
Dutch Masters of the 15th & 16th & 17th Cent.
227
Dupper Room
226
Van de Poll Room
225
222
East
International Room
235
Carlo-vingian Room
236
Rembrandt Room
243
Night Watch
Oudheid-kundig Genootschap
248
Modern Pictures
255
260
Modern Pictures
261
262
West
244 A
244 E
245 B
245 F
246 C
246 G
247 D
247 H
Corporation & Regent Pieces
Gallery of Honour
Portrait Room
214
Anatomical Pieces
230
Dutch Cabinet Pieces
219
17th Cent.
218
217
216
215
Vestibule
212
North
Museum van der Hoop
269
265
268
Dutch Cabinet Pieces
274
17th Cent.
271
270

Redemption), and with a few paintings. The vestibule also contains busts of eminent Dutchmen.

From the Vestibule we first enter the large CENTRAL GALLERY, which is adjoined by four cabinets on each side, while behind is the Rembrandt Room, with the celebrated 'Night Watch' (p. 353). — We enter (to the left) the first of the five rooms containing —

Dutch Cabinet Pieces (Nos. 215-219). The paintings here date mainly from the 17th century.

ROOM 1 (215). No numbers, *Frans Hals*, *Portrait of Feyna van Steenkiste, Portrait of Lucas de Clercq (1635); between these, 75. *J. A. Beerstraaten*, Ruins of the old Stadhuis of Amsterdam after the fire of 1652; no number, *Gov. Flinck*, Portrait (1636).

ROOM 2 (216). No number, *A. Palamedesz*, *Social and musical party; 76. *J. Beerstraaten*, Amsterdam in winter; no number, *Judith Leyster*, *Jolly toper; no number, *Jac. Duck*, Testing wine; 162. *Jan Both*, Italian landscape with a ferry; no number, *Dirck Hals*, *Open-air party, with 26 figures (one of the largest and at the same time one of the finest works of this master, unusually brilliant in colour and attractive); 1645. *Phil. Wouverman*, Brawling peasants, of a brownish tone (youthful work); *443. *Frans Hals*, The jovial toper, a very characteristic study (ca. 1625-30); *1134. *Paul Potter*, Herdsmen and cattle; above, 1117. *Egbert van der Poel*, Delft after the gunpowder explosion (1654).

ROOM 3 (217). 1077. *Is. van Ostade*, Village tavern; 1248. *Rembrandt*, Portrait of his father as an officer (an early copy; the original is now in a private collection at Brighton); *361. *Gov. Flinck*, Isaac blessing Jacob; no number, *Nic. Knupfer*, Cincinnatus receiving the messengers from the Roman people; 366. *Gov. Flinck*, Portrait of Receiver-General J. Uytenbogaert, the art-collector and friend of Rembrandt; 89, 90. *Nic. Berchem*, Italian pastoral scenes; above, 493, 492. *Jan van der Heyde*, Views of towns; between these, no number, *Rembrandt*, *Portrait (1639); *Karel Fabritius*, *Portrait of Abr. de Notte; 324. *Gerbr. van den Eeckhout*, The woman taken in adultery; 257. *B. Cuyp*, Joseph as an interpreter of dreams; no number, *School of Rembrandt* (here attributed to *K. Fabritius*), *Beheading of John the Baptist; 1251. *Rembrandt*, Woman by a brook.

ROOM 4 (218). No number, *G. van den Eeckhout*, Landscape with bathers; 1130. *Pieter Potter*, Straw-cutter; no number; *P. Codde*, *Portraits; between these, *G. Terburg*, *Portrait of Helena van der Schalke; above, *Terburg*, Preacher and a lady of the Van der Schalke family; *P. van Slingelandt* and *W. van Mieris*, Portraits and the Triumph of Galatea, five small works in one frame; *Sim. de Vlieger*, Fisherman on the beach; *Nic. Berchem*, Juno and Io; *J. Berck-Heyde*, Portrait of Nic. Eichelberg; 1374. *Jan Steen*, The charwoman; *909. *G. Metsu*, Old woman reading; above, 1074. *Adr. van Ostade*, Merry peasant; *429. *J. Hackaert* and *Adr. van de Velde*, Avenue of ash-trees; above, 1638. Em. de Witte, Church-

interior; 1135. *Paul Potter*, Herdsman's hut; *908. *G. Metsu*, The old toper, admirably painted and in excellent preservation; 277. *G. Dou*, The hermit; 1212. *W. Romeyn*, Shepherds resting; 979. *P. Moreelse*, The pretty shepherdess; 1340. *K. Slabbaert*, Grace before meat; *980. *P. Moreelse*, The little princess; *Adr. Brouwer*, *203. Brawling peasants, *204. Peasants drinking, two early works of the period of the master's brilliant colouring.

Room 5 (219). No number, *Frans Hals*, Portrait of J. Barclains (?); *P. Saenredam*, 1258. The old church of Our Lady at Utrecht (1637), 1256. The Groote Kerk at Haarlem (1636); no number, *Sim. de Vlieger*, The falconer; *Pieter van Laer* (surnamed *Bamboccio*), The ford; 753, 752. *Corn. Ketel*, J. Bas Claesz (d. 1589), Burgomaster of Amsterdam, and his wife (injured); no number, *W. C. Duyster*, *Backgammon-players; *232. *Pieter Claesz*, Breakfast-table (forged signature); 1121. *C. Poelenburg*, Bathing nymphs surprized. — We next enter the —

Staalmeester Room (220). Opposite the entrance: **1247. *Rembrandt*, Syndics of the Guild of the Clothmakers ('de Staalmeesters', literally 'stamp-masters') in 1661 (painted in 1662).

Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be termed his usual poetry of colour, combined with the most lifelike fidelity. Compared with these heads, the neighbouring portraits appear cold and lifeless. Comp. also p. lviii.

*1250. *Rembrandt*, Fragment of an anatomical piece, three-quarters of which were destroyed by fire in 1723; the body is strongly foreshortened and seems to stretch itself as the visitor alters his position (1656). — Here also are several other anatomical subjects and portraits from the Bicker bequest (1879), by *Joach. van Sandrart*, *W. Vaillant*, *Jürgen Ovens*, and others. — We return to Room 219 and thence proceed to the left to the room of the —

Guild Portraits and Regent Pieces (214). Over the entrance, 136. *Ferd. Bol*, Mother and two children. Then, to the right: 142. *F. Bol*, Manageresses of the Lepers' Hospital; above, 336. *Nic. Elias*, Anatomical lecture by Dr. Fonteyn (1625; damaged); no number, *B. van der Helst*, Presidents of the Handboog-Doele (1655); above, 143. *F. Bol*, Managers of the Lepers' Hospital; *364. *Gov. Flinck*, Capt. Albert Bas's company of arquebusiers.

*362. *Govaert Flinck*, Arquebusiers of Amsterdam celebrating in the St. Jorisdoele (p. 354) the conclusion of the Peace of Westphalia (16½ ft. by 8½ ft.), the artist's greatest work, painted in 1648.

The scene is divided into two groups: the figures to the left, nine in all, are issuing from the guildhouse; at their head, in black velvet, with a blue sash, is *Capt. Jan Huidecoper van Maarseveen*; to his right is *Ensign Nicolaas van Waveren*. At the door is the artist himself. At the other side of the picture are eleven figures, headed by Lieut. *Frans van Waveren*, dressed in black, with a blue sash, who appears to be congratulating the captain. The names are given on the labels in the foreground.

1279. *J. van Sandrart*, Capt. van Swieten's company preparing to escort Queen-Dowager Maria de' Medici, the artist's chief work (1638).

No number, *B. van der Helst*, Presidents of the Voetboogdoelen (1656); above, 1587. *Corn. van der Voort*, Managers of the Poorhouse (1618); *332. *Nic. Elias*, Banquet of Capt. J. Backer's company; above, 1461. *W. van Valckert*, Managers of the Lepers' Hospital (1624); 333. *N. Elias*, Capt. J. Rogh's company (1645); 776. *Th. de Keyser*, Anatomical piece (1619); 1462. *W. van Valckert*, Manageresses of the Lepers' Hospital; above, *1281. *D. Santvoort*, Manageresses of the Amsterdam House of Correction (1638); 1588. *C. van der Voort*, Four managers of the House of Correction and the porter; 767. *Th. de Keyser*, Capt. A. Cloeck's company (1632); 335. *N. Elias*, Four managers of the House of Correction, with a beadle (1628); 1108. *Aert Pietersen*, Arquebusier-guild (1599); above, no number, *P. Moreelse*, Amsterdam arquebusiers; 754. *C. Ketel*, Company of Capt. D. J. Rosecrans (1588); 141. *F. Bol*, Managers of the Huiszitten-Huis (1657); no number, *Jürgen Ovens*, Managers of the Oudezyds-Huiszitten-Huis; above, 10. *P. van Anraedt*, Managers and porter of the same institution (1675; the second figure from the left is Ferd. Bol, the artist, painted by himself).

Antkroom (222). 930. *M. van Mierevelt*, Portrait (not Oldenbarnevelt).

Farther on, to the right, are two smaller rooms (Nos. 225, 226) with **Dutch Paintings of the 17th Century.**

Room 1 (225). To the right of the entrance: 1573. *H. van Vliet*, The Oude Kerk at Delft (1654); no number, *Jan Steen*, The Disciples on the way to Emmaus; *Gerrit Heda*, Still-life; 405. *Jan van Goyen*, River-scene (1645); no number, *G. Flinck*, *Portrait of Gerard Hulfs; 438. *Joris van der Hagen*, Mountain-scene; no number, *Gov. Camphuisen*, Jocular peasants; 392. *Aert de Gelder*, Peter the Great; above, no number, *A. van Beyeren*, Fish; *W. van Aelst*, Dead poultry; above, *Jan Victors*, Jacob before Pharaoh; 475, 476. *B. van der Helst*, Married couple; no number, *Jan Steen*, Village fair; *883. *Nic. Maes*, The dreamer; no number, *A. van Everdingen*, Cannon-foundry of the De Geer family in Sweden; *Corn. van Lelienbergh*, Kitchen-piece; *A. van de Velde*, Cattle; 1201. *Pieter de Ring*, Lobster and fruit; no number, *A. Cuyp*, Cavalry-skirmish; above, 728. *Karel du Jardin*, Muleteers; 242. *A. Cuyp*, Cattle; 1651. *Phil. Wouverman*, Riding-school; 1586. *Corn. van der Voort*, Arquebusiers with Lieut. P. Hasselaer (1623). — 279. *G. Dou*, Married couple, in a landscape by *N. Berchem*; the heads are wonderfully lifelike, especially the man's.

Room 2 (226). No number, *M. van Mierevelt*, Portrait; 1039, 1038. *P. van Noort*, Fish; *769. *Th. de Keyser*, The Meebeek-Cruywaghen family; above, 757. *Corn. Ketel*, Banquet of arquebusiers; no number, *Mierevelt*, Portrait; 1463, 1464, 1466. C. van der Voort.

Scenes from the Orphanage at Amsterdam (1626 and 1627); 1285, 1286. *Dirck Santvoort*, Fred. Alewyn and his wife (1640); 1280. Dirck Bas, Burgomaster of Amsterdam, with his family; 1492. *Esaias van de Velde*, Winter-pleasures; 926. *Mierevelt*, Jacob Cats, the poet; above, *1544. *J. Verspronck*, P. J. Schout, Burgomaster of Haarlem (1641); 1595. *A. de Vries*, David de Moor (1640); 1260. *Saenredam*, Interior of the old church of Our Lady at Utrecht; 258. *J. G. Cuyp*, Portrait (1651).

Room 227. **Netherlandish School of the 16th Century.** 1493. *E. van de Velde*, The ferry (1623); 26. *H. Averkamp*, Skaters. — *1521. *A. van de Venne*, 'Fishers of Souls', a satirical painting referring to the negotiations with Spain during the twelve years' truce (1609-21); Roman Catholic priests and Protestant preachers in boats let down their nets to catch souls. Among the figures are portraits of the Archduke Albert, his wife Isabella, and several others. — No number, *H. Averkamp*, Skaters; *P. Isaaksz*, Insurrection of women at Rome; *1111. *Aert Pietersen*, 'Staalmeesters' (p. 350) of the year 1599; no number, *P. Lastman* (teacher of Rembrandt), Christ healing lepers; 1110. *A. Pietersen*, Fragment of a regent-piece; 978. *P. Moreelse*, Maria van Utrecht, wife of Oldenbarnevelt (1615); then, twelve paintings by *A. van de Venne*, including (in the middle) the Harbour of Middelburg and the Four Seasons; 265. *J. W. Delff*, P. C. van Beresteyn (1597); *1522. *A. van de Venne*, Princes Maurice and Henry of Orange at Ryswyk fair (1618); 1109. *A. Pietersen*, Anatomical lecture (1603). — We next enter —

Room 228. **Early Netherlandish Masters** (15-16th cent.). *1331. *Jan van Scorel*, St. Mary Magdalen; no number, *Corn. Engelbrechtsen* (teacher of Lucas van Leyden), Christ bidding his mother farewell; *403. *Mabuse (Jan Gossaert)*, Philip of Burgundy, Bishop of Utrecht; 1564. *C. Engelbrechtsen*, Crucifixion; 1628. *Roger van der Weyden*, Descent from the Cross (school-piece); *761. *Master of the Death of the Virgin* (Cologne; 1512-30), Portrait; 533. *Jan Mostaert*, Adoration of the Magi; 1419. *C. Teunissen*, Corporation-piece (1557); 528. *Early Dutch School* (15th cent.). Life of Christ, in 18 sections; above, 57. *Dirck Barendtsz*, Corporation-piece (1564); 382. *Geertgen van St. Jans*, Allegory of the Atonement; no number, *H. Bosch*, Quack extracting a stone from a yokel's head; 241. *J. C. van Oostzaan*, Saul and the Witch of Endor (1526); 902. *Quentin Matsys*, Madonna and Child (copy); 2. *Pieter Aertsen*, Egg-dance (1557); *Jan van Scorel*, 1333. Solomon and the Queen of Sheba, 1334. David and Bathsheba; between these, no number, *Lucas van Leyden*, Monk preaching. — In the middle of the room: no number, *Dutch School* (15th cent.), Crucifixion. — In an adjoining room are some unimportant works of the 16th century. — We turn to the right and enter the —

International **Room** (No. 235), with paintings dating mainly *from the 17th* century. To the right: 245. G. de Crayer, Descent

from the Cross; *1221. *Rubens*, Bearing of the Cross, sketch for the painting at Brussels (p. 97); 1407. *D. Teniers the Younger*, Temptation of St. Anthony; *1343. *Fr. Snyders*, Fruit and dead game; 1630. *Jan Wildens*, View of Antwerp from landward side (1635; an interesting work); *Jac. Jordaens*, *741. Satyr playing the flute, *742. Miracle of the tribute-money (Matt. XVII, 27); *Teniers the Younger*, *1405. Rest, 1404. Guard-room (1641), 1408. Village-fair. *A. van Dyck*, *307. William II. of Orange and his consort Maria Henrietta Stuart, daughter of Charles I. (painted in 1641, the year of the artist's death); 309. Nicolas van der Borcht; 305. Repentant Magdalen. 1012. *P. Neeffs the Elder*, Interior of the old Dominican Church at Antwerp (1636); *1344. *Fr. Snyders*, Dead game; 1245. *Dav. Ryckaert III.*, Cobbler's stall; no number, *Buon. Peeters*, Harbour-mouth; 1013. *P. Neeffs the Elder*, Church-interior by candle-light; no number, *Seb. Vrancx*, The Scheldt near Antwerp. — 911. *C. Matsys*, Return of the Prodigal Son (1538); no number, *J. Beukelaer*, Kitchen, with Christ at the house of Mary and Martha in the background. — 1561. *Karel van Mander*, Satire on the avarice of the clergy; no number, *M. de Vos*, Portraits; 11. *José Antolinez*, Madonna in glory; no number, *Jürgen Ovens*, Cornelius Nuyts; 370. *Fr. Francken II.*, Allegorical representation of the abdication of Charles V. at Brussels in 1555; 824. *G. de Lairesse*, Virtue (an allegory); 244. *G. de Crayer*, Adoration of the Shepherds.

From the International Room we first enter the CARLOVINGIAN ROOM (No. 236), an imitation of the building said to have been raised by Charlemagne over the W. chapel of St. Servatius at Maastricht (p. 240), and then enter the —

Rembrandt Room (No. 243), devoted to *Rembrandt Harmensz van Ryn* (b. at Leyden in 1606, d. at Amsterdam in 1669). The glass roof is supported by figures of the four periods of the day standing upon colossal marble columns. The frieze shows the chief dates in Rembrandt's life. Opposite the entrance —

**1246 *Rembrandt's* so-called Night Watch, painted in 1642, the master's largest and most celebrated work (11 by 14 ft.). It represents Captain Frans Banning Cocq's company of arquebusiers emerging from their guildhouse ('doele') on the Singel. Comp. p. lviii.

In the middle, in front, marches the captain in a dark brown, almost black costume, at his side Lieutenant Willem van Ruitenberg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. On the right hand of the captain are an arquebusier loading his weapon and two children, of whom the one in front, a girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is the flag-bearer Jan Visser Cornelissen. The other side of the picture is pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kamboort at the extreme corner, who energetically beats his drum. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro of the whole picture (seen to greatest advantage in the afternoon) has led to the belief that Rembrandt intended to depict a nocturnal scene, but the event represented really takes place in daylight, the lofty vaulted hall of the guild being

lighted only by windows above, to the left, not visible to the spectator, and being therefore properly obscured in partial twilight. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art. — Each guild member represented paid 100 fl. for his portrait, so that, as there were originally sixteen in the group, the painter received 1600 fl. for his work. — The painting was successfully cleaned by Hopman in 1889.

To the left of the Night Watch: *444. *F. Hals* (completed by *Pieter Codde*), Capt. Reynier Reael's Company of Arquebusiers (the 'Lean Company'), an admirable and characteristic work, full of life and vigour, painted in 1637.

*477. *B. van der Helst*, Company of Capt. Roelof Bicker and Lieut. J. M. Blauwe (32 figures; 1639); in point of size and careful colouring it surpasses the Schuttersmaaltyd (opposite).

To the right of the Night Watch: 334. *Nic. Elias*, Capt. Dirck Theulingh's company (1639).

*467. *Bartholomeus van der Helst*, 'De Schuttersmaaltyd', or Banquet of the Arquebusiers ('schutters') of Amsterdam, who on 18th June, 1648, are celebrating the Peace of Westphalia in the St. Jorisdoele, or shooting-gallery of St. George ($7^1/_2$ by $17^1/_2$ ft.).

The twenty-five 'schutters', lifesize portraits, are sitting or standing around a richly-furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue sash, holding a silver drinking-cup (the original now in the Dutch Museum, p. 344) in one hand, and presenting the other to Lieutenant van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously lifelike, and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregate effect, which is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong. — Comp. p. lxi.

No number, *Ferd. Bol*, Abraham entertaining the angels, a large mural painting from a private mansion at Utrecht (comp. p. 362).

A desk near the entrance to the Carlovingian Room contains the so-called '*Golden Book*', containing the record of the opening of the Museum and intended to receive the signatures of exalted visitors.

We now proceed to inspect the badly-lighted cabinets adjoining the central gallery (p. 349). — To the right is —

Cabinet 1 (Room 244 A). No number, *Adr. van Nieulandt*, Procession of lepers at Amsterdam in 1604 (painted in 1633).

*665. *Melchior d'Hondecoeter*, Pelican, ducks, and peacock ('la plume flottante').

No one has painted cocks and hens, ducks and drakes, and especially chickens, so perfectly as Melchior d'Hondecoeter. He paints such families with insight and sympathy, as Italians paint the mystical Holy Family; he expresses the mother-love of a hen as Raphael expresses the mother-love of a Madonna . . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'the floating feather' is the most famous. The faintest breath of wind would blow it away'.

Burger, Musées de la Hollande.

Above, no number, *F. Bol*, Judgment of T. Manlius Torquatus. — *724. *Karel du Jardin*, Five directors of the House of Correction sitting and standing at a table, and a servant, 1669. The connoisseur will be surprised to find this fine corporation-picture painted by the well-known painter of pastoral subjects. — 1605. *Jan Weenix*, Dead game; in the background the Château of Honselaersdyk (1714). *1506. *W. van de Velde the Younger*, The Y at Amsterdam.

Cabinet 2 (245 B). *1607, 1606. *Jan Weenix*, Dead hares; between these, *359. *B. Fabritius*, The architect W. van der Helm of Leyden, with his wife and child (1656); 690. *Sam. van Hoogstraten* Parable of the wedding-garment (Matt. xxii, 11-13); 725. *K. du Jardin*, Ger. Reinst of Amsterdam, the art-collector; 970. *Claes Moyaert*, Choosing a suitor; 343. *Nic. Elias*, Reynier Hinloopen (1631); 174. *L. Bramer*, Solomon sacrificing to idols; 664. *M. d'Hondecoeter*, The menagerie; no number, *Nic. Maes*, *The endless prayer; above, 31. *J. Backer*, Six managers of the workhouse.

Cabinet 3 (246 C). 92. *Nic. Berchem*, Boaz and Ruth; no number, *M. d'Hondecoeter*, *Poultry; *Th. de Keyser*, Three boys; 663. *M. d'Hondecoeter*, The alarmed hen; 19. *Jan Asselyn*, Swan, as symbol of the watchfulness of Grand Pensionary Jan de Witt (p. 297); no number, *J. Victors*, Poultry; above, 826. *Nic. Lastman* and *A. van Nieulandt*, Arquebusiers under Capt. Boom on the march to Zwolle to repel the Spaniards (1623); no number, *P. Moreelse*, Portrait; *Sim. de Vlieger*, Rough sea; 1227. *J. van Ruysdael*, Torrent; 407. *Jan van Goyen*, The Valkhof at Nymwegen (1641).

Cabinet 4 (247 D). No number, *Jan Steen*, The devil's cannon; above, 1132. *Paul Potter*, Bear-hunt (1649; practically repainted by J. W. Pieneman); 1552. *Frans Verwilt*, The admiral's son (1669); *84. *Abr. van Beyeren*, Fish; no number, *Jan Livens*, Samson and Delilah; *70. *A. C. Beeldemaker*, Return from the hunt (1653; chief work of this rare master). — We now visit the other side of the gallery.

Cabinet 5 (247 H). 341, 342. *Nic. Elias*, Married couple; between these, 1611. *J. B. Weenix*, Dead deer; above, 365. *Gov. Flinck*, Four regents of the Cloveniersdoele (1642); *M. d'Hondecoeter*, 660. The philosophical magpie. 661. Farm-yard; 1459. *W. van Valckert*, Capt. Burgh's company (1625); no number, *J. Delff*, Portrait.

Cabinet 6 (246 G). 656. *Gysb. d'Hondecoeter*, Landscape (1652); *441. *Frans Hals*, Married couple in a garden (formerly described as the artist and his wife; ca. 1624); 791. *Phil. Koninck*, Clearing in a wood; 1574. *H. van Vliet*, Portrait (1663).

Cabinet 7 (245 F). 459. *J. D. de Heem*, Flowers and fruit. 468. *B. van der Helst*, Four presidents of the St. Sebastian Arquebusiers, seated at a table and examining the plate belonging to the guild; to their left is a maid-servant, carrying a large drinking-horn (1653; p. 344). 873. *J. Livens*, Peace (allegory); *253. A. Cuyp

(rather *Flemish School?*), Poultry fighting; 669. *G. Honthorst*, The merry fiddler (1623); 768. *Th. de Keyser*, Capt. J. de Vries's company (1633); 172. *Jürgen Ovens*, Pieter C. Hooft, the poet.

Cabinet 8 (244 E). 474. *B. van der Helst*, Gerard Bicker, judge of Muiden; no number, *F. Bol*, Naaman the Syrian, Instruction; 473. *B. van der Helst*, Andreas Bicker, Burgomaster of Amsterdam (1642); 36, 37. *Jan de Baen*, The ambassador Hieron. van Beverningk and his wife (1673), in beautifully carved frames; between these, 337. *Elias*, Capt. Raephorst and his company.

From the Rembrandt Room we proceed to the right to visit the W. Half of the First Floor.

Room No. 248. Dutch Regent Room (17th cent.), with a ceiling from the old Lepers' Hospital at Amsterdam, by *G. de Lairesse*. On the walls are regent-pieces; the furniture is of the 17th century. The chimney-piece is adorned with a carved frieze. At the entrance-wall, two marble medallions of the Burgomaster Corn. de Graeff and his wife, by *A. Quellinus*; at the opposite wall, the marble busts of Burgomaster Andr. de Graeff, by *A. Quellinus* (1661); and of Johannes Munter, by *P. Eggers* (1673). — The adjoining Cabinet (No. 249) is upholstered in gilt leather and contains a number of small curiosities, some paintings (880. *W. C. Duyster*, Wedding, about the year 1630), and a cupboard with Dutch drinking-vessels of the 17th and 18th centuries.

The next room (No. 255), divided by partitions into five sections, accommodates the **Historical Gallery.**

Section 1. To the right: Naval battles (grisaille), by *W. van de Velde the Elder* and others. To the left: Brazilian landscapes by *Frans Post*; portraits of admirals.

Section 2. 472. *B. van der Helst*, Admiral Kortenaar; 40. *L. Bakhuysen*, Grand Pensionary Jan de Witt embarking in 1665; *478. *B. van der Helst*, Vice-Admiral J. de Liefde (1668); 1001, 1002. *Jan Mytens*, Admiral C. Tromp and his wife (1668); *Reynier Nooms* (surnamed *Zeeman*), 1034a-d. Views of Algiers, Syracuse, Tangiers, and Tunis, 1033. Battle of Leghorn in 1653; above, 874, 875. *Jan Lievens*, Admiral Maerten Tromp and his wife.

Section 3. *470, *471. *B. van der Helst*, Admiral Aart van Nes and his wife; 74. *Beerstraaten*, Naval battle with the British, June 12th, 1666; no number, *L. de Jongh*, Admiral Jan van Nes; 1092. *Jan Peeters*, Destruction of the British fleet off Chatham in 1667; no number, *Em. de Witte*, Tomb of Admiral de Ruyter in the Nieuwe Kerk at Amsterdam; above, 135. *F. Bol*, Portrait of De Ruyter (1667); no number, *Nic. Maes*, *Vice-Admiral C. Evertsen.

Section 4. No number, *Adr. Hanneman*, Portrait of C. van *Aerssen*; 497. *P. van Hilligaert*, Battle at Nieuwpoort, on July 2nd, *1600*; 925. *M. van Mierevelt*, Grand Pensionary Jan van Oldenbarnevelt; no number, *Corn. Saftleven*, Allegorical representation of the trial of Oldenbarnevelt (the judges in the shape of animals);

1019. *C. Netscher*, Const. Huygens, the poet (1672); 928. *M. van Mierevelt*, The Remonstrant pastor J. Uytenbogaert; 1414. *G. Terburg*, Peace of Münster, 1648 (old copy; original in the National Gallery in London); 33. *Jan de Baen*, Grand Pensionary Jan de Witt; 570. *Dutch School*, Portrait of Hugo Grotius (1631); 1658. *Pieter Wouverman*, Capture of the town of Koevorden in 1672; 763. *Th. de Keyser*, Admiral Piet Hein; 1599. *H. C. Vroom*, Return of Houtman, the first Dutch navigator to visit India, in 1597.

Section 5. At the entrance, no number, *J. van Ravesteyn* and *Wybrandt de Geest*, Forty-six small portraits of princes and generals (some are copies); 1472-83. *O. van Veen* (teacher of Rubens), Twelve scenes from the revolt of the Batavians against the Romans, purchased in 1613 for 2200 fl. by the States General; 1142. *Pourbus the Younger*, Maria de' Medici; 1325. *J. van Schuppen*, Prince Eugene of Savoy (1718); 644. *Dutch School*, Frederick the Great as a youth.

Room 260, the **Orange Room**, is devoted to portraits of princes of the house of Orange-Nassau. No number, *Phil. Wouverman* (?), Parade before Stadtholder Prince Frederick Henry; 384. *Wyb. de Geest*, Count Henry Casimir of Nassau, Stadtholder of Friesland; 1526. *A. van de Venne*, Stadtholder Prince Maurice on his deathbed; 383. *W. de Geest*, Count Ernest Casimir of Nassau, Stadtholder of Friesland; 1582. *J. Vollevens*, William III. of England, Prince of Orange; 679. *W. van Honthorst*, William II. (1661); *Mierevelt*, 921. William the Silent (copy after C. de Visscher), 924. Stadtholder Prince Frederick Henry; *G. van Honthorst*, 673. Prince Frederick Henry with his wife Princess Amalia of Solms and three daughters, 670, 671. Prince Frederick Henry and Princess Amalia of Solms (1650); 923. *Mierevelt*, Stadtholder Prince Maurice; *G. van Honthorst*, 672. William II., 674. Frederick William, the 'Great Elector' of Brandenburg, and his wife Princess Louise Henrietta of Orange (1647); 366. *Gov. Flinck*, Princess Amalia of Solms as a widow (1652); 675. *G. van Honthorst*, William II. of Orange and his wife Maria Henrietta Stuart (1647); *469. *B. van der Helst*, Princess Maria Henrietta Stuart, widow of William II. (1652; an important work). — We now enter the —

Van de Poll Room (No. 261), which contains the collection bequeathed to the Museum in 1880 by *Baron J. S. H. van de Poll.* — 1035. *J. van Noordt*, Continence of Scipio (1672); 138, 139. *Ferd. Bol*, Roelof Meulenaer and his wife (1656); 1262. *C. Saftleven*, Peasants playing cards (1642); above, 667. *M. d'Hondecoeter*, Parrot and hen; 1348. *H. M. Sorgh*, Vegetable-market; 431. *J. Hackaert* and *Adr. van de Velde*, Landscape with cattle; *765. *Th. de Keyser*, Equestrian portrait of Pieter Schout, judge of Hagestein (1660); **1249. *Rembrandt*, Elizabeth Bas, widow of Admiral Swartenhont (ca. 1642; one of Rembrandt's best portraits, finished with the greatest care and delicacy); 93. Nic. Berchem, Italian ruins; *1513.

W. van de Velde the Younger, Calm (remarkable for the perspective and the fine effect of the upper atmosphere); *1375. *Jan Steen*, The dancing-lesson (children with a cat); 102. *G. Berck-Heyde*, View in Amsterdam; 189. *Quir. van Brekelenkam*, Confidential conversation (1661); 1514. *W. van de Velde the Younger*, Rough sea; *306. *A. van Dyck*, Portrait; 304. *C. Dusart*, Maternal happiness (1690); *1136. *Paul Potter*, Landscape with cattle (1653); 1534. *J. Verkolje*, Family-concert (1673); *280. *Ger. Dou*, Portrait (1646); 1237. *S. van Ruysdael*, Village-tavern (1655); 1468. *W. van Valckert*, Admiral Swartenhont (1627); *338, *339. *Nic. Elias*, Martin Ray and his wife (1627); 666. *M. d'Hondecoeter*, Dead game; 845. *J. Lingelbach*, Landscape.

The **Dupper Room** (No. 262) contains the collection bequeathed to the Museum in 1870 by *M. L. Dupper* of Dordrecht. 1664. *J. Wynants*, Landscape; *275. *G. Dou*, Portrait of himself; 43. *L. Bakhuysen*, Zuiderzee (1694); 1647. *Phil. Wouverman*, Camp; 1509. *W. van de Velde the Younger*, Calm; 1072. *A. van Ostade*, Quack (1648); *882. *N. Maes*, Woman spinning, an admirable work in Rembrandt's manner; *790. *Ph. Koninck*, Dutch landscape (1676); 98. *J. Berck-Heyde*, The Spaarne at Haarlem; 1372. *Jan Steen*, Quack; 348. *A. van Everdingen*, Norwegian landscape; 302. *C. Dusart*, Village-fair (1630); 1486. *A. van de Velde*, Landscape; *1231. *J. van Ruysdael*, View of Haarlem; 1373. *Jan Steen*, Toper; 159. *Jan Both*, Italian landscape. *1365. *Jan Steen*, Birthday-festival of the Prince of Orange ('Prinsjes-day'), a tavern-scene with numerous figures and the inscription 'Salus patriæ suprema lex esto'. 1383. *Dirck Stoop*, Hunting-party (1645); 442. *F. Hals*, The fool with the lute (old copy; original in the possession of Baron Gustave Rothschild in Paris); *Jan van Goyen*, *406. View of Dordrecht, 408. The old oaks (with the yellow lights characteristic of this master); 1347. *Sorgh*, Rough sea (1668); 1411, 1412. *G. Terburg*, Married couple (erroneously described as the artist and his wife); 1229. *J. van Ruysdael*, Winter-scene; 1073. *Adr. van Ostade*, The baker; *506. *M. Hobbema*, The water-mill; 726. *Karel du Jardin*, Italian landscape; 251. *A. Cuyp*, Mountain-scene; 1236. *S. van Ruysdael*, Cattle-pond (1660); 1661. *Th. Wyck*, The alchemist; 1579. *A. de Vois*, Lady in a white silk dress, with a parrot; *1230. *J. van Ruysdael*, Woodland scene (1653); *1346. *Sorgh*, Lute-player (1661); 842. *J. Lingelbach*, Dentist on horseback (1651); 20. *J. Asselyn*, Cavalry skirmish (1646); 691. *S. van Hoogstraten*, Matt. van den Broucke, director of the Dutch E. India Co. (1670); 1659. *Pieter Wouverman*, Starting for the hunt; 97. *Joris van der Hagen* and *Nic. Berchem*, Woodland scene.

The following rooms (Nos. 263, 265, 269) contain the ***Van der Hoop Collection,*** bequeathed to the city by *Mr. Adrian van der Hoop (d. 1854)* and his widow (d. 1880).

Room 1 (263). 1403. *Abr. van den Tempel*, Portrait; 1016.

A. van der Neer, Winter-scene; 1169. *Jan van Ravesteyn*, Hugo Grotius; 1234. *J. van Ruysdael*, Norwegian landscape; 891. *Nic. Maes*, Regents of the Amsterdam guild of surgeons (1680); *1657. *Phil. Wouverman*, Landscape; 495. *Jan van der Heyde* and *Adr. van de Velde*, View of Amersfoort; *1075. *A. van Ostade*, Peasants (1661); 684. *Pieter de Hooch*, Interior; 351. *A. van Everdingen*, Norwegian landscape; 325. *G. van den Eeckhout*, Huntsman resting; 254. *A. Cuyp*, Portrait; 1667. *Jan Wynants*, Landscape; 1261. *P. Saenredam*, Interior of the church of Assendelft, with the tomb of the famous engraver, J. Saenredam, father of the painter; 1556. *Jan Victors*, Village-dentist (1654); 1516. *W. van de Velde the Younger*, Calm sea; *163. *Jan Both*, Artists studyng nature in an Italian landscape; *1488. *A. van de Velde*, Hunting (1669); *255. *A. Cuyp*, Cattle; 1557. *Jan Victors*, Pig-killing; 1235. *J. van Ruysdael*, Woodland scene (1661); *1139. *Paul Potter*, Cattle at pasture (1651); *1515. *W. van de Velde the Younger*, Sea-piece ('the cannon shot'); 1489. *A. van de Velde*, Landscape with cattle; *447. *Frans Hals*, Half-length of a seated lady (1639); 107. *G. Berck-Heyde*, Ruins of the castle of Egmond; 1138. *Paul Potter*, Horses at pasture (1649). — Room 265, adjoining, contains the modern paintings of the collection.

Room 3 (269) contains the gems of the Van der Hoop collection. — 164. *Jan Both*, Italian landscape; 1517. *W. van de Velde the Younger*, Stormy sea; 1242. *Rachel Ruysch*, Flowers; 1656. *Phil. Wouverman*, Camp; 731. *K. du Jardin*, Landscape; above, 292. *H. Dubbels*, Sea-piece; 1668. *Jan Wynants*, Landscape; 1639. *E. de Witte*, Church-interior; *47. *L. Bakhuysen*, The Haarlemer Meer; 1518. *W. van de Velde the Younger*, Coast-scene. *282. *G. Dou*, Hermit, a masterpiece of miniature painting; we can almost count the hairs and wrinkles of the hermit in this little picture, only 1 ft. high. 1540. *L. Verschuier*, Sea-piece; 668. *M. d'Hondecoeter*, Poultry; 1349. *H. M. Sorgh*, Fish-market; 432. *J. Hackaert*, Landscape; *1487. *A. van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening-light, probably the master's finest work (1667). *46. *L. Bakhuysen*, The Y at Amsterdam; 144. *Ferd. Bol*, Admiral de Ruyter (1667); 1655. *Phil. Wouverman*, The pond; 1076. *A. van Ostade*, The confidential conversation (1642); 1408. *David Teniers the Younger*, Village-fair; 1454. *Adriaen van Utrecht*, Still-life piece (1644); above, 812. *J. A. Kruseman*, Mr. Van der Hoop, founder of the collection; 1409. *D. Teniers the Younger*, Courtyard; *1224. *Rubens*, Queen Anna Maria, consort of Louis XIII. of France; 105, 106. *G. Berck-Heyde*, The Dam and the Flower Market at Amsterdam; 21. *J. Asselyn*, Italian landscape; 1131. *Pieter Potter*, Still-life (1646); *191. *Brekelenkam*, Tailor's workshop; *1233. *J. van Ruysdael*, Mill at Wyk by Duurstede; *1028. *Is. van Ostade*, Rustic inn.

*1379. *Jan Steen*, Drunken roisterers, a coarse but clever representation of a carousal, which is not without its moral.

While the gentleman and lady are sacrificing to Bacchus and Venus, the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the minute inscription: —

'Wat baeten kaers of Bril,
,Als den Uil niet sien wil?'

(Of what use are candles or spectacles, when the owl will not see?).

*974. *J. M. Molenaer*, Lady playing the spinet; *1376. *Jan Steen*, Merry household ('soo d'oude songen, soo pypen de jongen'; 1668). *1377. *Jan Steen*, Sick girl and physician; one of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted. 739. *L. de Jongh*, Family group (1673); *1232. *J. van Ruysdael*, Woodland scene; *Pieter de Hooch*, 683. Interior, *686. The country-house, a brilliantly coloured early work. **1252. *Rembrandt*, The so-called 'Jewish Bride' (also called 'Boaz and Ruth'); an old man approaches a young and richly-adorned woman as if about to embrace her; the male figure and the background are unfinished (painted after 1660). 281. *G. Dou*, The fisherman's wife (1653); *685. *P. de Hooch*, The toilet; 1350. *Brekelenkam*, Fish-dealer (signature forged); *1536. *J. Vermeer van Delft*, Woman reading a letter (damaged); above, 100. *J. Berck-Heyde*, Church-interior (1674); *507. *M. Hobbema*, The water-mill, similar to the celebrated picture in the Wallace Collection in London; *910. *G. Metsu*, The sportsman's booty, a room with a lady in a red velvet dress and a gentleman just returned from the chase; *1378. *Jan Steen*, Family scene; 1017. *A. van der Neer*, Landscape; *508. *M. Hobbema*, Landscape; *892. *N. Maes*, Old woman spinning; 1380. *Jan Steen*, Drinkers; *1410. *D. Teniers the Younger*, Dice-players; *308. *A. van Dyck*, Portrait of Joh. Bapt. Franck, an excellent picture in the painter's early manner; 372. *Fr. Francken II.*, Prodigal Son; above, *1223. *Rubens*, Portrait of Helena Fourment, the artist's second wife.

We now return to Room 265 and thence enter (to the right) the —

Pavilion Room (No. 268). SECTION 1 contains portraits of artists, mostly by themselves. To the right: 723. *Karel du Jardin* (1660); 45. *L. Bakhuysen*: 1364. *Jan Steen*; no numbers, *P. Moreelse*; the *Delff* family of artists; *Adr. Hanneman*; 134. *A. Quellinus the Elder* (by Ferd. Bol, 1663); no number, *G. van Honthorst*, The artist and his wife; 179. *Jan de Bray*, *Dirck de Bray*, *Jan Goling*, and *Jan de Jongh*, presidents of the Haarlem Guild of St. Luke (by J. de Jongh, 1674); 133. *Ferd. Bol*; no number, *Maria van Oosterwyck* (by W. Vaillant); *Wybrandt de Geest*, The artist and his wife; *L. Bakhuysen*, The artist in his studio. — Also, 1446. *Corn. Troost*, *The inspectors of the* Amsterdam Collegium Medicum (1724).

SECTION 2. By the windows: no number, A. Cuyp, Wine-grow-

ing (painted on both sides of a copper plaque, originally a sign-board). — Also, paintings of the 18th cent.: 1444. *C. Troost*, Managers of the Aalmoezen Orphanage (1729), with the sketch for the same (No. 1445); 1161. *Jul. Quinckhardt*, Musical amateurs (1755); 1080, 1081. *Is. Ouwater*, Views of Amsterdam.

Section 3. Family portraits bequeathed by *Baron J. de Witte van Citters* (1875): 395, 396. *Geldorp Gortzius*, Frans Boudewyns and his wife (1610); 931, 932. *M. van Mierevelt*, Paulus van Beresteyn, Burgomaster of Delft, and his wife.

Section 4. Family and other portraits bequeathed by Baron von der Poll (p. 357). *445, 446. *Frans Hals*, Nicholas Hasselaer (?) and his wife; between these, 479. *B. van der Helst*, Jac. Trip; above, 1084. *Jürgen Ovens*, Portrait-group; 1545. *J. Verspronck*, Portrait of an old man (1647); above, 933, 934. *M. van Mierevelt*, Hendr. Hooft and his wife; no number, *Nic. Elias*, Portrait of a lady.

Adjoining the Pavilion Room are Rooms 270-273, in which is hung the remainder of the **Dutch Cabinet Pieces** (comp. p. 349).

Room 1 (270). To the left: 349. *A. van Everdingen*, Mountain-scene; no number, *J. Hackaert*, The Trasimene Lake; *W. van de Velde the Younger*, 1512. Stormy sea, 1507. The four days' naval battle between the Dutch and English, June 11-14th, 1666; no number, *Em. Murant*, Village-landscape; 91. *Nic. Berchem*, The ferry; 1508. *W. van de Velde*, Bringing in the English ships captured on June 13th, 1666; 161. *Jan Both*, Italian landscape; no number, *C. van Lelienbergh*, Still-life pieces (dead birds); 1341. *P. C. van Slingelandt*, Singing-lesson.

Room 2 (271). 1646. *Ph. Wouverman*, Landscape; no number, *Jan van Huysum*, *Still-life; *C. Netscher*, Portrait, Maternal care; 41. *L. Bakhuysen*, The Y at Amsterdam (1673); *267. *G. Dou*, Evening-school, celebrated for the effects of light and shade produced by four candles and their different shadows (purchased in 1808 for 17,500 fl.); 840. *J. Lingelbach*, Riding-school; 887, 888. *Nic. Maes*, Elbert Slicher and his wife; *494. *Jan van der Heyde* and *Adr. van de Velde*, Dutch canal; 844. *J. Lingelbach* and *J. Wynants*, The cross-roads.

Room 3 (272) contains the chief works of the collection. 1511. *W. van de Velde the Younger*, Coast-scene; no number, *J. van Ruysdael*, The sandy road; *Gab. Metsu*, *Woman with a cat; *682. *Pieter de Hooch*, Store-room; 1665. *J. Wynants*, Courtyard; 160. *Jan Both*, Peasant's courtyard; 1070. *A. van Ostade*, Painter's studio; above, no number, *Ph. Wouverman*, Grey horse; 1484. *Ad. van de Velde*, The ferry (1666); no number, *Jan Vermeer van Delft*, *Lady with a letter and a mandolin (purchased for 45,100 fl.); *G. Houckgeest*, The Nieuwe Kerk at Delft; 907. *G. Metsu*, The breakfast; 727. *K. du Jardin*, Trumpeter in front of a tavern; 1550. *Ph. Wouverman*, Stag-hunt; 1228. J. van Ruysdael, Château of

Rooms 36-38, immediately to the left of the staircase, contain about 250 studies and sketches in oil from the history of the Netherlands, by *Aug. Allebé*, *Jos. Israëls*, *Ch. Rochussen*, and other well-known artists.

We ascend the staircase to an upper hall, adorned with busts of eminent artists, and then traverse the anteroom to —

Room I (No. 42; the numbers over the doors refer in each case to the following rooms). To the right of the entrance: 6. *L. Apol*, River-scene in winter (1875); 136. *Phil. Sadée*, Return from the fish-auction. To the left of the entrance: no number, *H. W. Jansen*, Sea-piece; 156. *H. Valkenburg*, Proposal of marriage (1883); 148a. *Ther. Schwartze*, Lutheran candidates for confirmation; 155. *H. A. van Trigt*, Norwegian women bringing their children to be christened; 148. *Ther. Schwartze*, 'He's coming' (Frisian woman; 1882); 7. *J. van de Sande-Bakhuyzen*, Landscape; no number, *Kate Bisschop*, Interior in Hindeloopen; *110. *H. W. Mesdag*, Calm sea by sunset (1878). — The other side-wall is completely occupied by: 45. *A. J. Derkinderen*, Procession of the Miracle of Amsterdam. — We now enter —

Room II (No. 41). 26. *J. Bosboom*, Groote Kerk at The Hague; 108. *A. Mauve*, Sheep on the Dunes; 89. *Jos. Israëls*, Rustic interior; 109. *A. Mauve*, Woodmen; 117a. *A. Neuhuys*, The dolls' dressmaker; 28a. *G. H. Breitner*, Canal in Amsterdam; 103. *Jac. Maris*, Two wind-mills. — No number, *Breitner*, Sinking piles for the erection of a house; 117. *A. Neuhuys*, By the cradle; 20. *B. J. Blommers*, The little fishermen; 106. *Will. Maris*, Cattle; *85. *Jos. Israëls*, Old Jewish peddlar ('een zoon van het oude volk'); 107. *W. Maris*, Cattle; 111a. *H. W. Mesdag*, Fishing-boats at sea; 36. *F. J. du Chattel*, Dutch town-canal; 16. *Chr. Bisschop*, 'The Lord giveth and the Lord taketh away'; 133. *W. Roelofs*, Marshy landscape; 15. *Chr. Bisschop*, 'Winter in Friesland' (repairing skates); 75. *J. H. L. de Haas*, Cattle (1884).

Room III (No. 40; foreign artists). To the left: 33. *Al. Calame*, The Œschinen-See near Kandersteg; no number, *E. van Marcke*, Cattle. — 37. *Benj. Constant*, The Empress Theodora, wife of Justinian (1887); 144. *A. Schreyer*, Bosnian waggon; no number, *Jul. Dupré*, The symphony; 40a. *Gust. Courbet*, The grotto; 41. *Ch. Fr. Daubigny*, Landscape; 28b. *Em. Breton*, Christmas night; 9. *Jan van Beers*, Burial of Charles the Good, Count of Flanders, in 1127 (1876); 48. *Fr. Diday*, Valley of Lauterbrunnen. — 31. *Al. Calame*, Lake of Lucerne (1855); 57. *L. Gallait*, Forsaken; 158. *H. Vernet*, Jeremiah among the ruins of Jerusalem (1844); 99. *H. Leys*, King of the marksmen (1849); 70. *Th. Gudin*, Mediterranean coast in mist; no number, *H. Leys*, The seamstress; *Robert Fleury*, Portrait of an artist. — In the other corner is the entrance to —

Room IV (No. 43). To the left: No number, Jos. Israëls, After the storm; 116. *Nakken*, Rest (Norman farm-horses in winter; 1875);

155a. *H. A. van Trigt*, A prison of the Spanish period. — *C. Springer*, 153. Heeren-Gracht at Amsterdam (1882), 154. View in Enkhuizen (1868), 152. Church at Zandvoort (1863). — 4. *A. Allebé*, Churchgoers surprised (1868); 23. *J. Bosboom*, Oude Kerk at Amsterdam; 149. *C. Springer*, Town-hall at Cologne (1874); 162. *S. L. Verveer*, Scheveningen in rainy weather; no number, *L. Alma-Tadema*, Queen Fredegonda and St. Prætextatus; *J. Bosboom*, 22. Barn-floor in Guelderland, 21. Groote Kerk at Edam; *86. *Jos. Israëls*, Passing the mother's grave (1856); no number, *Chr. Bisschop*, Sunday in Hindeloopen. — Opposite is —

Room V (No. 44). To the left: *L. Meyer*, 115. Rough sea, 114a. Rescue from a wreck on the Spanish coast (1853); 83. *J. Israëls*, Margaret of Parma and William of Orange (painted at Paris in 1855). — 140. *Ary Scheffer*, Mary Magdalen at the foot of the Cross; 93. *J. C. K. Klinkenberg*, Episode from the siege of Leyden. — We now reach a series of cabinets.

Cabinet I (No. 45; French artists). 47. *N. Diaz*, Flowers; no number, *E. Meissonier*, Reading by the window; *Ch. Jacque*, Henhouse; *F. Ziem*, Venice; 40. *C. Corot*, Bridge of Valuel; 135a. *Th. Rousseau*, The great oak; 43. *A. G. Decamps*, Turkish executioners; 39. *J. B. Corot*, Landscape; 54. *E. Fromentin*, Hawking (1872); 124a. *Prud'hon*, Marriage is a lottery.

Cabinet II (No. 46). *Jac. Maris*, 105a. Beach, 105. View of a town; 20a. *B. J. Blommers*, Mother and child; 105 b. *J. Maris*, View of a town; 17. *Ch. Bisschop*, Sister of the bride; no number, *J. Veth*, Portrait of Israëls, the painter; 111. *H. W. Mesdag*, Beach (1895); 88. *J. Israëls*, Fisherman's children (1872); 109a. *A. Mauve*, Fold; no number, *M. Maris*, The bride. — In the middle, a statuette of J. Israëls, by *F. Leenhoff*.

Cabinet III (No. 47). *Ch. Rochussen*, 127. Melis Stoke presenting his rhymed chronicle to Count Floris V. of Holland (1864), 128. Battle at Castricum (p. 370); *D. Bles*, 18. Checkmate ('Victorious Holland'), no number, The young mother; 169. *Jan Weissenbruch*, View of a town; *87. *Jos. Israëls*, Fisherman's children (1863); 104. *J. Maris*, The ferry (1870). — 2. *Allebé*, Interior at Dongen; 126. *Ch. Rochussen*, Arrival of the Water Gueux at Leyden; 84. *J. Israëls*, Study of a head; 24. *J. Bosboom*, 'Te Deum laudamus'.

Cabinet IV (No. 48). Drawings and sketches by *Rochussen*, *M. Bauer*, etc.

The *Post Office Savings Bank* ('Rykspost Spaarbank') is in course of erection next the Municipal Museum. To the S. of the latter is the *Concert House* (Pl. D, 6; p. 326).

From the Municipal Museum the Van Baerle Straat leads to the W. to the **Vondel Park** (Pl. D, C, 6), the principal entrance to which is from the Stadhouders-Kade, to the W. of the Ryks Museum. Near the end of the Van Baerle Straat, in the Vossius Straat, which

bounds the park on the E., rises the building of the *Blind Asylum*. On the opposite (W.) side of the park is the **Paviljoen Café-Restaurant*. To the S. of the pond rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1679). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works are tragedies with choruses, one of which, 'Gysbrecht van Amstel', founded on the tradition of the destruction of the city of Amsterdam in 1296, is still annually performed. — To the W. rises the lofty tower of the *Church of the Sacred Heart*. — Farther on in the park is the *Melkhuis*, a small farm where fresh milk is sold. — To the S.W. of the Vondel Park the *Willems-Park* was recently laid out; in the neighbourhood is the terminus of the tramway-line from the Dam (p. 326).

d. Excursions in the Environs of Amsterdam.

The neighbourhood of the Dutch capital has little to offer in the shape of picturesque scenery; but most travellers will find much to interest them in the extensive system of canals and sluices that has been constructed since the beginning of the present century to afford to vessels of heavy burden the access denied them by the silting up of the Zuidersee. Of no less interest is the other system of sluices intended for purposes of defence and enabling the Dutch to place the entire district under water in case of war. Amsterdam forms the centre of the national system of defence, and plays in Holland the same part that Antwerp does in Belgium (comp. p. 151).

On a tongue of land projecting from the N. bank into the Y, opposite the new Central Station (steam-ferry, see p. 326), stands the old **Tolhuis**, or custom-house, where there is a favourite *Tea Garden* (military band on Sun. & Thurs. evening in summer) and an excellent view of the city beyond the Y. Here are the vast gates, called the *Willems-Sluis*, at the mouth of the NOORD-HOLLANDSCHE KANAAL, which was constructed in 1819-25 by *Blanken*, at a cost of about 8 million florins. The canal is 130 ft. broad and over 16 ft. deep, and its level at Buiksloot ($1^1/_4$ M. to the N. of the Tolhuis) is 10 ft. below the average level of the sea at half-tide. It extends across the entire province of North Holland from Amsterdam to the Helder, a distance of 46 M. (p. 372).

Another excursion may be made to Zaandam, either by railway (p. 373; best quitted at the station in the town) or by the steamer which sails from the Westerhoofd on the De Ruyter Kade (Pl. C, 2) 14-15 times daily, and makes the journey in $^1/_2$ hr. (return-fare, 30 c. or 20 c.; tickets on board).

Zaandam (*Hotel de Zon*, Dam B 3, R. & B. $1^3/_4$, déj. $^3/_4$, D. $1^1/_2$, *ts. $3^1/_2$ fl.*; *Het Wapen van Amsterdam*, R. & B. $1^3/_4$, déj. incl.

NOORDZEE
ZUIDER ZEE
AMSTERDAM
ZAANDAM
HAARLEM
Haarlemmer
Meer-Polder
Leg Meer Polder
LEIDEN
UTRECHT
Woerden
Amersfoort
Naarden
Muiden
Monnikendam
Edam
Purmerend
Alkmaar
Beverwijk
Wijk aan Zee
Zandvoort
Noordwijk aan Zee
Noordwijkerhout
Sassenheim
Voorhout
Warmond
Oudewater
Woerden
Vianen
Leerdam
Gorinchem
Hilversum
Bussum
Laren
Blaricum
Naarden
Weesp
Ouderkerk
Amstelveen
Abcoude
Baambrugge
Vinkeveen
Waverveen
Mijdrecht
Nieuwe Ter Aa
Vreeland
Loosdrecht
Maarssen
Maarssenbroek
Zeist
Bilthoven
Westbrock
Tienhoven
Breukelen
Kockengen
Gerverskop
Nieuwkoop
Zevenhoven
Zwammerdam
Boskoop
Alphen
Leiderdorp
Oudshoorn
Barwoudsmarder
Vermelen
Kamerik
Zegveld
Harmelen
Oudenrijn
De Meern
Vleuten
Maarssen
Jutfaas
Vianen
Leerdam
Gorinchem
Hilversum
Bussum
Laren
Blaricum
Naarden
Weesp
Ouderkerk
Amstelveen
Abcoude
Baambrugge
Vinkeveen
Waverveen
Mijdrecht
Nieuwe Ter Aa
Vreeland
Loosdrecht
Maarssen
Maarssenbroek
Zeist
Bilthoven
Westbrock
Tienhoven
Breukelen
Kockengen
Gerverskop
Nieuwkoop
Zevenhoven
Zwammerdam
Boskoop
Alphen
Leiderdorp
Oudshoorn
Barwoudsmarder
Vermelen
Kamerik
Zegveld
Harmelen
Oudenrijn
De Meern
Vleuten
Maarssen
Jutfaas
Vianen
Leerdam
Gorinchem
Hilversum
Bussum
Laren
Blaricum
Naarden
Weesp
Ouderkerk
Amstelveen
Abcoude
Baambrugge
Vinkeveen
Waverveen
Mijdrecht
Nieuwe Ter Aa
Vreeland
Loosdrecht
Maarssen
Maarssenbroek
Zeist
Bilthoven
Westbrock
Tienhoven
Breukelen
Kockengen
Gerverskop
Nieuwkoop
Zevenhoven
Zwammerdam
Boskoop
Alphen
Leiderdorp
Oudshoorn
Barwoudsmarder
Vermelen
Kamerik
Zegveld
Harmelen
Oudenrijn
De Meern
Vleuten
1 : 425.000
Kilometres

wine $1^1/_4$, pens. 3 fl.; **Café-Restaurant Suisse*, *Café de Beurs*, both at the harbour), sometimes erroneously called *Saardam*, a town with 19,000 inhab., situated at the influx of the *Zaan* into the Y, is a thriving place, thoroughly Dutch in appearance. The small houses, which are almost all of one or two stories only, are built of wood or brick painted green or red, and surrounded by gardens. Zaandam is the central point for the Dutch timber-trade. Along the bank of the Zaan as far as the villages of *Zaandyk*, *Koog*, *Wormerveer*, and *Krommenie* (see p. 370), extend about four hundred wind-mills. They are used for many different purposes, and comprise oil, saw, corn, paint, cement, and paper mills (comp. p. xxxi). A pleasant drive (carr. at *Hooft's*, Westzyde 133; 14 fl.) may be taken to Broek and Buiksloot (p. 368).

The Hut of Peter the Great is the principal curiosity at Zaandam (guide, unnecessary, 10 c.; visitors arriving by steamer must cross to the W. bank). We follow the road running towards the S. along the harbour, past the Societeit (left), to the small *Café de Hoop* (right), where we descend a few steps into a narrow street; we then cross a bridge, and 125 paces farther on reach a court-yard (on the right) in which the hut (25 c.) is situated. It is a rude wooden structure, now protected by a roof supported by pillars of brick. It was occupied by the Czar Peter for a week in 1697, while he studied the ship-building and paper-making industries of Zaandam. The tradition is that he worked as a ship-carpenter in the building-yard of *Mynheer Kalf* under the name of *Peter Michaelof*, but being incessantly beset by crowds of inquisitive idlers, who penetrated his disguise, he was forced to return to Amsterdam. — The hut now belongs to the Czar of Russia.

Near the hut is the stopping-place of the railway mentioned at p. 369. — To reach the ($^3/_4$ M.) station from the harbour we proceed towards the W. in the direction of the *Zaan*, taking the third street on the left, which is planted with two rows of trees.

In order to form a direct communication between Amsterdam and the sea, the shallow basin of the Y was drained in 1865-76 and its waters confined to a central canal, which here intersects the narrowest part of the peninsula of North Holland, called *Holland op zyn smalst*. This **Noordzee Kanaal** is about 15 M. in length, 65-110 yds. in width, and about 30 ft. in depth. Its level is about 20 inches below the mean level of the water at Amsterdam. The whole outlay, including the cost of the protecting dyke at the E. end, near the village of Schellingwoude (p. 368), amounted to 40,000,000 fl., of which upwards of 10,000,000 fl. were obtained by the sale of reclaimed land (at an average price of 1200 fl. per acre). — The W. entrance is sheltered by two massive breakwaters, $^3/_4$ M. in length. Two large locks, respectively $^3/_4$ M. and $1^1/_4$ M. from the W. end, protect the canal at high water. The older of these is on the main canal and has three openings, the largest of which is 130 yds. long, 20 yds. broad, and 25 ft. deep. The other, completed in 1895, on a short branch of the canal to the N., is still larger and has a single opening, 245 yds. long, 27 yds. broad, and 33 ft. deep. *Beside the older lock* lies **Ymuiden** (Hotel Nommer Een; Hotel

Willem Barendes; Brit. vice-consul), with 2000 inhab., a place which has sprung into existence since the formation of the canal. It is connected with (2½ M.) Velsen (p. 370) by a short branch-line. — From Ymuiden to Wyk aan Zee, see p. 370.

Steamboats ('Dolphyn', 'Mercurius') ply 2-4 times daily from Amsterdam to Ymuiden (Sat. twice only), starting from the De Ruyter Kade (Pl. D, 2) and making the trip in 1¾ hr. (fares 60, 40 c.; there and back 1 fl., 60 c.). Intermediate stations: *Westzaan*, *Buitenhuizen* (*Assendelft*), *Velsen*.

In order to protect the North Sea Canal from the Zuiderzee, a huge dam, 1¼ M. in length, has been constructed across the E. mouth of the Y at *Schellingwoude*. The middle of this embankment is broken by the *Oranjesluizen*, with five openings for the passage of vessels and for regulating the amount of water in the canal. The largest of them is 105 yds. in length, 19 yds. in width, and 14½ ft. deep. Of the lock-gates, 22 are constructed of iron and 34 of wood. — From the Muiderpoort (Pl. G, H, 3; turning to the left beyond the gate) we reach in 40 min. the S. extremity of the Dam, which leads us in ½ hr. to the locks. Steamboat from Amsterdam to Schellingwoude, see p. 327. — From Schellingwoude we may visit *Nieuwendam* (½ hr.; steamboat to Amsterdam, see p. 327) or the pleasure-garden of *Zeeburg*.

A pleasant excursion may be made by the steam-tramway mentioned at p. 326 to **Muiden** (*Hotel Badhuis*, on the beach; *Restaurant de la Hollande*), a small town at the influx of the *Vecht* into the Zuiderzee, 7½ M. to the E. of Amsterdam, with a castle affording a good view of the Zuiderzee (fee 25-50 c.). The road skirts the *Linnaeus Garden*, with an agricultural and horticultural school, and then proceeds past the *Watergraafsmeer Polder*, and the village of *Diemerbrug*. Beyond Muiden the tramway forks, the branch to the left leading to the small watering-place of *Muiderberg* (*Bad-Hotel*; famous echo), that to the right to *Naarden* (p. 387) and *Hilversum* (p. 387). Between the last two we stop at *Jan Tabak* (restaurant, in a pretty wood), *Larenberg* (view-tower and view of the Zuiderzee), and *Laren* (Hotel Hamdorf), with the old St. Janskerkhof, from which a branch-line runs to the fishing-village of *Huisen*, on the Zuiderzee. From Hilversum we may return to Amsterdam by railway (express in ½ hr.).

To EDAM a steam-tramway (p. 326) runs 6-8 times a day (to Monnikendam in 55 min., to Edam in 1¼ hr.; fare to either 45 and 30 c., there and back 60 and 40 c.); also steamboat 4 times weekly viâ Broek and Monnikendam in about 1½ hr. (starting from the Prins Hendrik Kade, see p. 330); fare 40 and 25 c., there and back 60 and 40 c. Stations of the steam-tramway: *Buiksloot* (p. 367), *Zunderdorp*, *Schouw*. Then *Broek*, in the *Waterland*, a village noted for its almost exaggerated cleanliness. The church has a pulpit of 1686. *Monnikendam* (Hotel Posthoorn, near the second stopping-place of the tramway) has some picturesque old houses (17th cent.)

and a Stadhuis tower of 1591-92. The choir-screen in the church dates from 1562-63. The dykes to the S.E. of Monnikendam afford, particularly towards evening, a pleasant view of the Zuiderzee and of Amsterdam (excursion to the island of Marken, see below). — **Edam** (*Heerenlogement*, R. & B. 1¾, D. from 1¼ fl.; *Dam Hotel*), which is famous for its cheese and gives its name to the cheese of the whole district, has some interesting brick buildings of the 17th century. The Stadhuis contains a few paintings. At the back of the Gothic *Groote Kerk* (Church of St. Nicholas), of the 14th cent., restored in 1602-26 (stained glass), is an idyllic cemetery. A steamer plies several times a day from Edam to Purmerend (p. 373) in 1-1¼ hr. (fares 25, 15 c.). — The costumes of the fisherfolk at *Volendam*, 1½ M. to the E. of Edam, are best seen on Sundays.

Excursion-steamers ply daily in summer (after May 1st) from Amsterdam to the island of **Marken** in the Zuiderzee, leaving Amsterdam (De Ruyter Kade) at 10 a.m. and returning from Marken at 4.30 p.m. (return-fares 2½ & 1¼ fl.); also sailing-boat between Monnikendam (starting from the second station of the steam-tramway) and Marken in connexion with the trains several times daily (in ½-1 hr.; return-tickets 50 c., sold in the trains). The island, with a lighthouse on its N.E. point, is inhabited almost exclusively by fishermen, whose gaily-coloured costumes, manners, and houses retain much that is peculiar and interesting. Near the harbour is a small *Restaurant*.

An excursion may also be made to *Soestdyk* (see p. 398; train in ¾ hr. to *Baarn*, p. 378, and then by a pretty footpath through wood, 2 M.).

44. From Amsterdam and Haarlem to Helder. North Holland.

FROM AMSTERDAM TO HELDER, viâ Zaandam 51 M., viâ Haarlem 58½ M., railway in 2-2¾ hrs. — Steamboat to ALKMAAR 3-5 times daily in 2¾ hrs. (fares 75 or 40 c., there & back 1 fl., 60 c.), starting from the Westerhoofd of the De Ruyter Kade (Pl. C, 2).

The province of **Noord Holland**, 50 M. in length and 25-28 M. in width, is entirely surrounded by the North Sea and the Zuiderzee, the small strip of land formerly connecting it with the continent being now intersected by the North Sea Canal (p. 367). A great part of the district lies 12-15 ft. below the level of the sea, from which it is protected on the W. side by the Dunes, and on the E. by lofty embankments. The polders (p. xxxii) near Helder are of great interest to the agriculturalist. The cattle of this district are of a remarkably fine breed, and yield an abundant supply of excellent milk. The mutton of N. Holland also enjoys a high reputation, and the wool of the sheep is much prized for its softness. This part of Northern Holland, lying out of the ordinary track of tourists, is not often visited, though the towns of *Hoorn*, *Enkhuizen*, and *Alkmaar* contain many important buildings of their palmy days in the 17-18th cent., while *Helder-Nieuwediep* is interesting as the station of the Dutch navy, and for its dykes. The inhabitants are more primitive in their habits than those of Southern Holland, and adhere more tenaciously to the picturesque costumes of their ancestors.

The headdress of the women is often curious. It consists of a broad band of silver-gilt in the shape of a horseshoe across the forehead, serving to keep the hair back, and decorated at the sides with large rosettes or oval plates of gold. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck.

FROM AMSTERDAM TO ALKMAAR, 24½ M., railway in 1-1¼ hr. — The train starts from the *Central Station* (p. 324), traverses the drained bed of the Y (p. 367) on an embankment, and crosses the *North Sea Canal* by a bridge 100 yds. long.

5½ M. *Zaandam* (p. 366), the junction of the line to Hoorn and Enkhuizen (p. 374). The railway to Helder skirts the canal-like *Zaan*, passing innumerable wind-mills (comp. p. 367). — 8 M. *Koog* is also the station for **Zaandyk.** Both villages, with houses surrounded by gardens, retain many old Dutch characteristics. In the *Town Hall*, between them, is the Zaanland Antiquarian Museum, an interesting collection of antique domestic utensils, ornaments, costumes, paintings, etc. (adm. 25 c., Sat. 50 c.). — 10 M. *Wormerveer*, with flourishing factories; 11 M. *Krommenie.* To the S. we see the Groote Kerk of Haarlem. — 14 M. *Uitgeest.* — The next stations are *Castricum*, noted for the battle of Oct. 9th, 1799 (p. 373), and (22½ M.) *Heilo*, with the miraculous *Well of St. Willibrord.* — 24½ M. *Alkmaar*, see p. 371.

FROM HAARLEM TO ALKMAAR, 21½ M., railway in 32 minutes. — *Haarlem*, see p. 316. The train runs through a pleasant district towards the N., passing the village of *Bloemendaal* (p. 323), to (3 M.) *Sandpoort* (p. 323), near which are the *Duinlust Hotel*, the lunatic asylum of *Meerenberg*, and the ruin of *Brederode* (p. 323). On the right are pastures with fine cattle. Near (5½ M.) *Velsen*, where a branch-line diverges to Ymuiden (p. 367), are numerous country-houses and pleasure-grounds. — The train then crosses the *North Sea Canal* (p. 367) and reaches —

7 M. *Beverwyk*, with country-houses and pleasure-grounds. — During the bathing-season a tramway runs from Beverwyk (in 20 min.; fare 15 c.) to **Wyk aan Zee** (*Vereenigde Bad-Hotels*, R. from 2, B. ¾, déj. 1½, D. 2½, pens. from 5½ fl.), a favourite Dutch watering-place, lying in front of the lofty Dunes (views), about 3 min. from the beach. Among the Dunes is a children's hospital. A steamer plies hence daily, except Sun., to (2¼ hrs.) Amsterdam viâ Beverwyk (35 c., return-ticket 60 c.). A pleasant walk of 1¼ hr. may be taken along the beach or the Dunes to *Ymuiden* (p. 367).

11 M. *Uitgeest*, and thence to (21½ M.) *Alkmaar*, see above.

The STEAMBOAT from Amsterdam steers past the *Westerdoksdyk* (p. 330; on the left) and the (2½ M.) *Petroleum Harbour*, quits the *Nordzee Canal* (p. 367), and proceeds by the N. arm of the Y to (5½ M.) *Zaandam* (p. 366). It then ascends the *Zaan*, traversing a literal forest of wind-mills and passing the villages in the *Zaanland* mentioned at p. 367. It then crosses the *Alkmaarer Meer*, with one of the exterior forts of Amsterdam on the right and the village of Uitgeest (see above) on the left, and at (18½ M.) Akersloot enters the North Holland Canal (p. 366). — 24½ M. Alkmaar.

Alkmaar (*Toelast*, Koorstraat A 30, R. from 1¾, B. ¾, déj. 1, D. 2, pens. 4, omn. ¼ fl.; *Dirken; Wynkamp*, Paardenmarkt 6, R. & B. 1¾, D. 1½ fl.; *Benedict; Café Lievendag*), a town of 18,000 inhab., deriving its name (which signifies 'all sea') from the lakes or morass which formerly surrounded it, is renowned in the history of the Dutch struggle for independence for its stout and successful resistance to the besieging Spaniards in 1573. Alkmaar is the birthplace of Allart van Everdingen (1621-75), the well-known painter of Norwegian landscapes.

The railway-station lies about ¼ M. from the town (tramway), the road to which leads through the pleasant public gardens. — The large *Church of St. Lawrence*, a fine Gothic cruciform edifice (1470-98), with a lofty timber vaulting, deserves a visit. In the S. aisle, near the organ (painted by Cæsar van Everdingen, of Alkmaar), is a painting in seven sections, of 1507, representing the Seven Works of Mercy. In the S. transept is the finely-engraved brass of Pieter Claas Palinck (1546). Carved stalls in the Renaissance style. The choir contains the ancient tomb of Floris V., Count of Holland (d. 1296). The tower of the church fell in the 15th cent. and has never been rebuilt. A view of the church and tower is to be seen on the wall of the choir. The sacristan lives in the small square, planted with trees, to the S. of the church. — There are two modern *Roman Catholic Churches* at Alkmaar, one in the Gothic, the other in the Romanesque style.

In the Lange-Straat, the chief street of the town, rises the *Stadhuis* with its tower, a Gothic structure dating from 1507. It contains the library and the municipal *Museum*, consisting of Alkmaar antiquities, of a few paintings, etc. Admission, Mon. and Frid. 1-3 p.m. (for strangers at other times also), 25 c.

Room I. Pictures by *C. Heck*; painted sculptures from the portal of the Orphanage; instruments of torture. — Room II. To the right, *Honthorst*, Holy Family (1632); *Ravesteyn*, Portrait; *Caesar van Everdingen*, An admiral, 'Regent Piece' (1634), Two large corporation-pieces (painted in 1659 under the influence of B. van der Helst); *W. van de Velde the Elder*, Battle of Copenhagen in 1658, a large cartoon; *C. van Everdingen*, Lycurgus showing the results of education. — On the opposite wall, several corporation-pieces of the end of the 16th and beginning of the 17th cent., of no great merit; *P. de Grebber* (1623), Family-portraits; representations of the sieges of Haarlem and Alkmaar by the Spaniards; view of Alkmaar Weigh House; *W. Bartsius*, Corporation-piece (1634). — In the middle of the room are sculptures and weapons. — Room III. Seals, weapons, and other small works of art.

The *Town Weighing House* (at the end of the Lange-Straat, through the Mient to the left) was erected in 1582, and the handsome tower was completed in 1599 by Cornelis Pietersz Kunst. Alkmaar is the centre of the N. Holland cheese-trade. On market-days (Fridays) the whole of the picturesque *place* in front of the Weighing House is covered by huge piles of red and yellow cheeses, while the streets are full of the gaily-painted waggons of the neighbouring peasantry. — Many of the 17th cent. houses in the Luttik Oudorp, *Zydam, Mient*, Verdronken Oort, Oudegracht, and other streets, are

interesting to students of architecture. — A monument erected in the promenade in 1876 commemorates the siege of Alkmaar in 1573.

At *Egmond-Binnen*, 3 M. to the W. of Alkmaar, are situated the scanty ruins of the castle of Egmond, destroyed by the Spaniards, the ancestral seat of the illustrious family so often mentioned in the annals of the Netherlands. In the vicinity, at *Egmond op den Hoef*, is an old and ruined abbey-church, in which many of the ancient Counts of Holland are interred. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. In 1572 the fanatical iconoclasts destroyed the venerable and once magnificent buildings. — A lighthouse erected in 1833 near *Egmond aan Zee*, about 1½ M. farther on, is adorned with a colossal lion in honour of Lieutenant Van Speyk (p. 333).

Bergen, 3 M. to the N.W. of Alkmaar, is a favourite point for excursions (omn. in summer). The church was almost totally destroyed in 1799 in the course of the battle mentioned on p. 373; but the view from the neighbouring Dunes is fine.

From Alkmaar to Hoorn, 20 M., railway in ½-1 hr. This line is part of the express route from Rotterdam to Haarlem, Alkmaar, and Enkhuizen; but only slow trains call at the intermediate stations *Heer Hugowaard* (see below) and *Obdam*.

Steam-tramways run from Alkmaar to *Haarlem* and *Amsterdam* (comp. pp. 316, 326).

The train crosses the North Holland Canal (p. 366), which skirts the back of the Dunes, and then turns to the N.E. To the right a view is obtained of the fertile *Schermer Polder*. — 31½ M. *Heer-Hugowaard*; 34½ M. *Noord-Schaarwoude*; 39 M. *Schagen* (steam-tramway to Wognum, p. 374); 46 M. *Anna Paulowna*, in the extensive polder of that name.

58½ M. **Helder** (*Hôtel Bellevue*, near the station, R. & B. 2, D. 2¼, pens. 4 fl.; *Den Burg*, *Toelast*, near the harbour, with a good view of the Zuiderzee; Brit. vice-consul) was towards the close of the 18th century little more than a large fishing-village, but now contains 25,000 inhabitants. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and the works were afterwards completed by the Dutch. About ¾ M. to the E., and connected with Helder by a road along the Helder Dyke, lies **Nieuwediep**, the harbour at the mouth of the North Holland Canal, where the capacious wharves and magazines of the Dutch Navy, and also the Naval Cadet School, together known as *Willemsoord*, are situated. Part of the Dutch fleet is generally stationed here. There is also a *Zoological Station* at Nieuwediep.

As this, the extreme promontory of N. Holland, is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea, it is protected on all sides by huge and massive dykes. The great Helder Dyke, about 5 M. in length, and 12 ft. in width at the top, descends into the sea to a distance of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the stability of the structure. This remarkable artificial coast is entirely constructed of Norwegian granite.

The traveller is recommended to take a walk on this dyke, which extends from Nieuwediep to the *Fort Erfprins*, beyond Helder. *Fort Kykduin* rises on the highest point of the northern Dunes. The lofty lighthouse *(vuurtoren)* commands a fine prospect.

A fierce and sanguinary naval battle took place off this Dune on 21st Aug., 1673, between the united English and French fleets and the Dutch under *De Ruyter* and *Tromp*, in which the latter were victorious. In September, 1799, an army of 10,000 English and 13,000 Russian troops, commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen* (p. 372), while the English were compelled, after a skirmish at Castricum (p. 370), to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite Helder, and separated from the mainland by the strait of *Marsdiep*, which is never choked up with sand, lies the island of **Texel.** A steamboat plies thither thrice daily in $^3/_4$ hr., landing at *Oudeschild*, whence an omnibus plies to *Den Burg* (*Lindeboom; *Texel; Oranjeboom, plain), the capital of the island. On the W. coast lies the fishing-village of *Koog*, recently frequented as a bathing-resort (very primitive accommodation). The island, with 6400 inhab., and 73 sq. M. in extent, consists chiefly of pasture land, and supports about 34,000 sheep. Its northern extremity is called *Eyerland* ('land of eggs'). The eggs of the myriads of sea-fowl which visit it are collected and sent to Amsterdam.

Harlingen (p. 377) in Friesland may be reached by a sailing-boat with a favourable wind in 5-6 hrs. (10-12 fl.).

45. From Amsterdam to Enkhuizen and Stavoren

(Leeuwarden; Harlingen; Groningen).

51 M. Railway to (37 M.) *Enkhuizen* in $1^1/_4$-$1^3/_4$ hr. Steamer from Enkhuizen to (14 M.) *Stavoren* in 1 hr. 10 minutes. — A Steamer also plies thrice weekly from Amsterdam viâ *Enkhuizen* to *Harlingen*, in 6 hrs. (fare 2 and $1^1/_2$ fl.), starting from the De Ruyter Kade (Pl. D, 2); another daily (except Sun.) to *Hoorn* (see below); comp. Van Santen's Officiele Reisgids.

From Amsterdam to ($5^1/_2$ M.) *Zaandam*, see p. 366. The train now crosses the *Zaan*, stops at *Oostzaan*, and skirts the *Wormer Polder*.

$14^1/_2$ M. **Purmerend** *(Vergulde Roskam; Heerenlogement)*, a small town with 6000 inhab., is situated between the Purmer, Wormer, and Beemster polders, at the S. extremity of the last-named, which begins close to the Beemster Gate. This polder, reclaimed in 1608-12, is considered one of the finest in Holland. Nearly in the middle of it lies *Midden Beemster* (*Heerenhuis), $4^1/_2$ M. distant.

The railway to Hoorn skirts the E. side of the Beemster.

$25^1/_2$ M. **Hoorn** (**Park Hotel*; **Hotel Doelen*; *Hotel Bellevue*, at the station, R. & B. $1^3/_4$, déj. $1^1/_4$, D. $2^1/_4$, pens. $3^1/_2$ fl.; *Hotel de Roskam*, Veemarkt 45, R. & B. $1^3/_4$ fl., both commercial, with *cafés-restaurants)*, with 10,000 inhab., the ancient capital of N.

Holland, is a picturesque town with numerous quaint old buildings, the walls of which are often elaborately adorned with tiles. Among the most interesting are the *Harbour Tower* (1532-1651), on the bank of the Zuiderzee; the *Stadhuis*, containing a few old pictures (A. J. T. Blankerhoff, Battle in the Zuiderzee in 1573, with finely carved frame); the *St. Jans Gasthuis*; the *Weigh House* (1609); and the *Tribunalshof* (1632), in the market. The *Museum*, in the last-mentioned building, contains paintings by F. Bol, W. van de Velde the Younger, J. de Baen, J. A. Rotius (four corporation-pieces), and others. The *Roman Catholic Church* possesses some fine vestments of the early 16th century. Hoorn was the birthplace of Willem Schouten (b. 1580), who discovered the passage round the S. coast of America in 1616, and named 'Cape Horn' after his native town, and of J. P. Coen (b. 1587), the founder of the Dutch dominion in the East Indies, to whom a monument (by F. Leenhoff) was erected in 1893.

From Hoorn to (15 M.) *Alkmaar*, see p. 371. — A branch-line also runs from Hoorn viâ Wognum (p. 372) to ($10^1/_2$ M., in $^3/_4$-1 hr.) *Medemblik* (Hotel Het Wapen van Medemblik).

The railway from Hoorn to Enkhuizen leads through the richest district in N. Holland. The houses of the peasants resemble villas; most of them are surrounded by small moats and communicate with the road by tiny bridges. The small intermediate stations are also stations on the steam-tramway between Hoorn and Enkhuizen.

37 M. **Enkhuizen** (*Port van Cleve*, R. $1^3/_4$ fl.; *Hotel Jansen*) was once a flourishing town, which in the 17th cent. possessed 40,000 inhab. and a fleet of upwards of 400 herring-fishing vessels. The population is now 6300 only, and not a single fishing-smack remains. The *Drommedaris* tower, a relic of the old fortifications, dates from 1540. The *Zuiderkerk*, with the tomb of the naturalist Paludanus (d. 1633), has an interesting tower (1450-1525). The *Rood-loft in the *Westerkerk*, with relief-figures of Moses, Joshua, and the Evangelists, is the finest work of the kind in N. Holland (1542-73). Beside the church, which is a Gothic edifice with a wooden roof and no transept, is a detached wooden belfry dating from 1519. The *Stadhuis* (1688), in the Bree-Straat, has ceiling-paintings by Joh. van Neck, etc. The *Weigh House* (1559), in the fish-market, is an early specimen of the national brick and stone style. The *Mint* (1611), the *Orphanage* (1615), and many private houses of the 17th cent. are also interesting. Enkhuizen was the birthplace of Paul Potter, the painter (1625-1654; comp. p. LXIV).

Steamers ply three times weekly from Enkhuizen to *Harlingen* (p. 377), and daily, except Sun., to the island of **Urk**, which is noted for its picturesque costumes, and to *Kampen* (p. 389).

From Enkhuizen the steam-ferry crosses the Zuiderzee in immediate connection with the trains. — *Stavoren*, see p. 375.

46. From Stavoren *(Amsterdam)* to Leeuwarden and Groningen.

From Stavoren to *Leeuwarden*, 31 M., railway in 1-2 hrs.; to *Groningen*, 64 M., in 2½-3½ hrs. (fares 2 fl. 75, 2 fl. 25, 1 fl. 25 c.).

Stávoren, now a small place with 820 inhab., was the residence of the Frisian princes in the early middle ages, and subsequently a wealthy and independent commercial city, which reached the height of its prosperity at the beginning of the 13th century. It is connected with Enkhuizen (p. 374) by means of a steam-ferry.

The *Vrouwensand*, a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Dantsic! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. The grain is said to have taken root, and to have formed the foundation of the sandbank.

To the E. of Stavoren lies the *Gaasterland*, forming an oasis of forest in the midst of a vast expanse of moor. The church of the village of *Wyckel* contains the tomb and monument of General Menno van Coehoorn (d. 1704), the celebrated Dutch engineer.

The railway runs to the N.E. through the fertile plain of Friesland, passing several small stations. *Hindeloopen*, with a lofty church-tower, was once celebrated for its brightly coloured dresses and gaily-painted houses. *Workum* contains some interesting private houses of the 17th cent. and a pretty weigh-house of 1650. The church has a detached Gothic W. tower; in the interior are richly painted biers belonging to the guilds (16-17th cent.).

17½ M. **Sneek** *(Hotel de Wynberg; Stad Munster)*, a busy little town with 11,500 inhab., carrying on a considerable trade in cheese and butter, has a water-tower of 1615 (restored in 1878).

From Sneek to Harlingen, steam-tramway in 1¾-2¼ hrs. The chief intermediate station is (½ hr.) **Bolsward** (*Hotel Wiebes*, R. 1¾, B. ¾, déj. ¾, D. 1½ fl.), with 6500 inhab. and two churches: the *St. Martinikerk*, built 1446-63, and the *Broederkerk* (closed), built ca. 1280, which contain richly-carved late-Gothic choir-stalls (about 1450), fine tombstones, etc. The **Stadhuis* (1614-16), which has recently been well restored, is the finest Renaissance building in Friesland. — From *Witmarsum* branch-line to *Makkum*. — *Harlingen*, see p. 377.

Another steam-tramway runs from Sneek viâ Joure to *Heerenveen*, in 1¼ hr.

The following stations are *Boxum*, *Mantgum*, and *Jellum-Boxum*.

31 M. **Leeuwarden** *(*Nieuwe Doelen*, Voorstreek 99, R. 2-2½, B. ¾, déj. 1, D. 2-2½, omn. ½ fl.; **Hot. 't Wapen van Friesland*, Groot Schavernek G 9, R. 2, B. ¾, D. incl. wine 2¼, omn. ¼ fl.; *Phoenix; Friesch Koffiehuis; Port van Cleve; Café Neuf)*, the ancient capital of the Frisians, with 32,000 inhab., carrying on a considerable trade in cattle and agricultural products, was formerly celebrated for its gold and silver work.

Leaving the station and skirting the cattle-market, we reach the Willemskade, on a canal bordered with pleasant-looking villas. The Prins-Hendrik-Straat leads hence to the 'Zaailand', a square enclosed by the *Law Courts* (1847), the *Orphanage*, and the *Exchange*. In the Hofplein, near the centre of the town, are the *Stadhuis* (1715), with a fine old hall, and the insignificant *Royal Palace*, the residence from 1587 to 1747 of the governors of Friesland, who were members of the Nassau-Dietz family, and ancestors of the royal family of Holland. The latter is now occupied by the Royal Commissary for Friesland. — Among the other interesting buildings in the town are the pretty *Weigh House* of 1598, in the Plein; the *Oldehove* (1529-32), an unfinished Gothic tower; the *Groote* or *Jacobyner Kerk*, the old burial-church of the Stadtholders, built between 1480 and 1550; the *Kanselary*, dating from the time of Philip II., originally a law-court built by Barth. Janszoon in 1566-71; and the *Gate* of 1621, now the archive office. — The *Frisian Museum* (adm. daily 9-4, 25 c.), in the Konings-Straat, contains the collections of the *Friesch Genootschap van Geschied, Oudheid, en Taalkunde*, comprising prehistoric and ethnographical curiosities, a fine cabinet of coins, and various local antiquities, including two fine *Rooms from Hindeloopen (p. 375) and some good portraits of the 16-17th cent. (including one of the jurist Viglius d'Aytta van Zwichem, 1507-77). The *Fayence and Porcelain Collection of Mr. A. Looxma Ypey te Ryperkerk is also here. — In summer, afternoon-concerts are frequently given in the pretty *Stadtuin* or *Prinsentuin* (adm. 50 c.).

Railway from Leeuwarden to Meppel and Zwolle, see R. 47. — A steam-tramway runs from Leeuwarden viâ *Berlikum* to *St. Jacobi-Parochie*.

The Frisians are the only Germanic tribe that has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and their love of independence. Charlemagne entered into a treaty with this remarkable race, by which they were recognized as a free people, bound only to pay tithes to the church. That monarch caused a collection of Frisian laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. Their language differs considerably from that of the rest of Holland, occupying an intermediate position between Anglo-Saxon and Old Norse, and often closely resembling English. The Frisian language boasts of a not inconsiderable literature, but is gradually being supplanted by Dutch.

The women of Friesland enjoy a great reputation for beauty, and many attractive faces may be seen among the country-girls who frequent the market on Fridays at Leeuwarden. Their characteristic headdress is a kind of skull-cap of metal, usually silver-gilt, which lies close to the temples, where it is finished with spiral ornaments. These headdresses are handed down from mother to daughter as heirlooms.

The small village of *Dokkum*, where St. Boniface was slain by the Frisians in 755, is reached from Leeuwarden by steamboat in 2½ hrs., and is connected by steam-tramway (1 hr.) with *Veenwouden*, a station on *the railway from* Leeuwarden to Groningen (see below).

The district between Leeuwarden and Groningen is monotonous *and the stations* are unimportant. From Veenwouden a steam-

tramway runs to Heerenveen (p. 380) and Dokkum (p. 376). — 33 M. *Groningen*, see p. 381.

FROM LEEUWARDEN TO HARLINGEN, 15½ M., railway in 36-40 minutes. — Stations: *Deinum*, *Dronryp*.

10½ M. **Franeker** (*De Korenbeurs*, R. 1¾, D. 2¼ fl.) was the seat of a university from 1585 to 1811, when it was suppressed by Napoleon. *Vitringa*, *Heineccius*, *Schultens*, *Hemsterhuis*, *Valkenaer*, and other savants once taught here. In the choir of *St. Martin's Church*, completed in 1420, are several very fine tombstones of the 15-17th cent., placed upright against the walls. The earlier specimens are of reddish sandstone, the later (some 12 ft. long) of dark granite. The most famous Frisian sculptors or 'Antyksnyders', several of whom studied in Italy, were *Peter Dirks* and *Vincent Lukas*, who flourished about the middle of the 16th century. The successfully restored *Stadhuis* (1591), with a corner-tower, contains portraits of scholars and an astronomical model showing the motions of the planets, the sun, and the moon, which was constructed by *Eise Eisinga*, a burgher of Franeker, in 1774-81.

15½ M. **Harlingen** (*Heerenlogement*; Brit. vice-consul and Lloyd's agent, *D. Fontein*), a town of 10,000 inhab., with a harbour constructed in 1870-77, occupies almost the same site as a city which was entirely swallowed up by an inundation in 1134. In 1566 the surrounding district was again devastated and depopulated by another encroachment of the sea, in consequence of which the Spanish governor *Robles de Billy* caused the entire province to be surrounded by lofty dykes. The grateful inhabitants, in commemoration of this important service, erected a statue to the governor, called the *Steenen Man*, which is still to be seen on the sea-wall near the town. — The railway-station is ¾ M. from the town.

Steam-tramway to Sneek, see p. 375. — From Harlingen steamers ply twice weekly to *Hull* (fares 15*s*., return 25*s*., tourist-ticket 20*s*.) and once weekly to *Leith*.

From Harlingen a steamer plies in 2 hrs. to the islands of *Terschelling* and *Vlieland* (fares 1¼, ¾ fl.; there and back 1½, 1 fl.). *Vlieland* (Hotel Vlieland, pens. 2½ fl.; private lodgings), the capital of the last-named island, is frequented for sea-bathing. The bathing-place lies 20 min. from the town (bath 25 c.).

47. From Amsterdam or Utrecht to Leeuwarden and Groningen.

FROM AMSTERDAM TO AMERSFOORT (28½ M.) in 1-1¼ hr. (fares 2 fl. 30, 1 fl. 85, 1 fl. 15 c.). FROM UTRECHT TO AMERSFOORT (14 M.) in 22-40 min. (fares 1 fl. 10, 90, 55 c.). FROM AMERSFOORT TO LEEUWARDEN (98 M.), express in 3, ordinary trains in 4½-5 hrs. (fares 6 fl. 75, 5 fl. 25, 3 fl. 25 c.). FROM AMERSFOORT TO GRONINGEN (102 M.) in the same time (fares 7 fl., 5 fl. 50, 3 fl. 50 c.).

AMSTERDAM, see p. 324. Thence to (18 M.) *Hilversum*, see R. 50. — 23 M. *Baarn* (Hotel Velaars; Hotel op den Brink), a favourite summer-resort of the wealthy citizens of Amsterdam, with a fine wood (the *Baarnsche Bosch*). A branch-line runs hence viâ Soestdyk (p. 369), Soest, and De Bilt (see below) to Utrecht. — The train now crosses the *Eem* and reaches (28½ M.) *Amersfoort*.

UTRECHT, p. 392. The first station is (5½ M.) *De Bilt* (see above), a village on the highroad to Zeist, the seat of the Dutch Meteorological Institute; then (10 M.) *Soest* (see above) and (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort *(Muller; De Zwaan)* is an industrial town, with 16,000 inhab., situated on the *Eem*, in the midst of a sandy district. In 1787 the 14th cent. *Church of St. Mary* was partly destroyed by an explosion of gunpowder; the tower, 308 ft. high, which was not injured, built about 1500 (top restored in 1655), is the finest Gothic pyramid in the country. It has a chime of bells by Fr. Hemony. In the *Museum Flehité* are antiquities from the town and neighbourhood. The mediæval gateways of the town are interesting. The old ramparts were levelled in 1829 and converted into pleasant promenades. Amersfoort is one of the chief seats of the Jansenists (p. 393). Outside the town, 1¼ M. from the station, is an eminence with a pavilion, which commands an admirable panorama of the surrounding district. — From Amersfoort to *Zutphen* and *Rheine*, see R. 49; to *Arnheim* and viâ *Kesteren* to *Nymwegen*, see p. 406.

The next stations beyond Amersfoort are (6 M. from Amersfoort) *Nykerk*, (11 M.) *Putten*, and (14 M.) *Ermelo-Veldwyk*. The soil is sandy and generally sterile, but tobacco is extensively planted here. This district is the *Veluwe*, lying between the Zuiderzee and the *Yssel*, and is one of the highest parts of Holland (300-350 ft. above the sea).

17 M. **Harderwyk** *(Hotel Kamm*, R. 1½, B. ½ fl., déj. 60 c., D. 1½, omn. ¼ fl.; *Hotel Ducroix)*, a small fortress and seaport on the Zuiderzee, is the depôt for the Dutch E. Indian recruits. The university, founded in 1648, was closed in 1811.

20½ M. *Hulshorst;* 24 M. *Nunspeet;* 30 M. *Elburg-Oldebroek;* 35 M. *Wezep;* 38 M. *Hattem*. The Yssel is now crossed by a long iron bridge.

42 M. **Zwolle** *(*Keizerskroon*, Kampen-Straat, R. & B. 2½, déj. 1¼, D. incl. wine 2, omn. ¼ fl.; *Heerenlogement*, in the Groote Markt, commercial, R. & B. 2 fl., déj. 60 c., D. incl. wine 2¼, pens. 4-5, omn. ¼ fl., well spoken of; *De Zon*, also in the Groote Markt, with café-restaurant, R. & B. 1½, D. 1¼ fl.; *Hotel Voskamp)*, the capital of the province of Over-Yssel, with 30,700 inhab., is situated on the *Zwarte Water*, a small river which falls into the Zuiderzee. Approaching the town from the station we observe the Sassen-Poort, an old Gothic gateway of brick, with four towers, to the right, at

the end of a broad sheet of water surrounded by fine trees. In the market rises the spacious Gothic *Church of St. Michael* ('Groote Kerk'), begun in 1406, which contains a fine carved pulpit, executed by 'Adam Straes van Weilborch uyt dat Duyts Land Nassauwe', about 1620, and an excellent organ (1 hr.'s performance 6 fl.). The choir-screen dates from 1592. Beside the church is the picturesque *Guard House* of 1614. The *Stadhuis*, built by Master Berend in 1448 (exterior modernized), contains on the groundfloor a handsomely painted and fitted up Gothic *Council Room, with carved figures supporting the roof, said to be caricatures of councillors of Kampen. The marriage-room has a fine Gothic chandelier (14th cent.?) and chimney-piece. Next to the little Gothic *Bethlehem Church* in the Sassen-Straat is a handsome guildhouse of 1571. The country-people who frequent the town on Fridays wear quaint costumes. — Zwolle was the birthplace of the celebrated painter *Gerard Terburg* or *ter Borch* (1617-81), none of whose works, however, are preserved here. — *Thomas a Kempis*, the author of the 'Imitation of Christ', which has been translated into almost every known language, lived for nearly 64 years in a monastery on the *Agnetenberg*, 3 M. from Zwolle, where he died in 1471, in his 92nd year. — Excursion to *Vilsteren*.

From Zwolle to Dieren, 35 M., railway in 2¾-3½ hrs. Chief stations: *Hattem* (p. 378); **Het Loo** *(Hotel Het Loo* or *Keizerskroon; Hotel de Nieuwe Kroon)*. The royal château was the favourite residence of William I. and William III., and is shown only in the absence of the queen. Visitors are admitted to the beautiful *Park daily after 10 a.m. on application to the gardener. — Next stations: *Apeldoorn* (p. 384); *Dieren* (p. 385).

From Zwolle to Kampen, 8 M., railway in 18-20 min. (fares 45, 35, 30 c.). — Intermediate station, *Mastenbroek*.

Kampen (**Hôtel des Pays-Bas*, Broederweg 17, R. 1½-2, B. ½, D. incl. wine 2¼, pens. 3-4, omn. ¼ fl.; **Dom van Keulen; Hotel de Moriaan)*, on the *Yssel* (here crossed by a bridge), near its influx into the Zuiderzee, is a quiet and clean Dutch town of 20,000 inhab., a favourite residence of persons with limited incomes (no municipal taxes). The town, once a member of the Hanseatic League, was at the height of its prosperity in the 15th cent., before the harbour was silted up. The *Koornmarkts-Poort*, to the S., one of the four ancient gateways, dates from the 14th century. The church of *St. Nicholas*, or *Bovenkerk* (under restoration), an imposing Gothic edifice with double aisles, ambulatory, and radiating chapels (comp. p. 390), and that of *St. Mary*, or *Buitenkerk* (Roman Catholic), also date from the 14th century. The chief object of interest, however, is the *Stadhuis, restored after a fire in 1543. The six statues on the façade (Charlemagne, Alexander the Great, Moderation, Fidelity, Justice, and Neighbourly Love) apparently date from the previous building of the 14th century. The council-room, with elaborately carved magistrates' seats (notably the two presidents' chairs),

by M. Vrederick (1546), an almost overladen sculptured chimney-piece by Jacob Colyn de Nole (1545), and an artistic iron trellis before one of the windows, is among the most characteristic curiosities in the country. It contains a small collection of antiquities. A later addition (1740-41) contains tapestry, portraits of stadtholders, tankards, etc. In the vicinity are the *Broederkerk* (15th cent.), the former Minorite church, and the *Tower of the Holy Ghost*, built in 1649-64 by Vinckboons, as a kind of landmark between the Bovenstad and Buitenstad. — Kampen is the seat of a reformed theological school, with 6 professors and about 60 students.

From *Kampen to Amsterdam*, steamboat daily except Sun. in $4^3/_4$ hrs.; also viâ *Urk* (p. 374) to *Enkhuizen* (p. 374), to *Zwolle* (p. 378), and to *Deventer* (p. 384). — Steam-tramway viâ *Dedemsvaart* (see below) to *Coevorden* and *Hardenberg*.

Beyond Zwolle the train crosses the *Vecht*. 46 M. *Dalfsen*; 51 M. *Dedemsvaart* (see above); 55 M. *Staphorst*.

$58^1/_2$ M. **Meppel** (*Heerenlogement; De Bonte Koe*, well spoken of), a town with 9000 inhab. and a large market. The line to Leeuwarden here turns to the left, that to Groningen to the right; carriages changed.

The LEEUWARDEN LINE continues to run towards the N.; it crosses the *Drentsche-Hoofd Kanaal*, and passes ($61^1/_2$ M.) *Nyeveen* and ($66^1/_2$ M.) *Steenwyk* (Bellevue; Het Posthuis; Varrenhorst), a small town of 5000 inhab.

The PAUPER COLONIES OF FREDERIKSOORD, WILHELMINAOORD, AND WILLEMSOORD lie to the E. of Steenwyk. These colonies were founded during the famine of 1816 and 1817 by a charitable society established for that end, and now support about 2000 paupers. Each adult, if able-bodied and willing to work, is provided with a few acres of land, and occasionally with a cow, a pig, and a few sheep. There are also other excellent arrangements, by means of which the majority of the colonists are rendered entirely self-supporting after the first outlay has been made. The houses are visited almost daily by the superintending officials, and the strictest discipline is everywhere observed.

The COLONIES OF VEENHUIZEN, 9 M. to the W. of Assen (p. 381), consist of three extensive buildings, about $^1/_2$ M. apart, two of which were destined for the reception of orphans, and the third for beggars. The orphan-asylums were, however, unsuccessful, and the buildings are now occupied by paupers. Another similar colony is that of *Ommerschans*, 9 M. to the S. E. of Meppel, in the province of Over-Yssel. The latter is partly used as a penal settlement for the idle and the disorderly, and partly as a reformatory for beggars.

Beyond Steenwyk the line turns to the N.W. 71 M. *Peperga-Oldemarkt*; $72^1/_2$ M. *Wolvega*; 78 M. *Oudeschoot*. — From ($80^1/_2$ M.) **Heerenveen** (*Hotel Jorissen*, R. & B. 1 fl. 85-$2^1/_2$, déj. 1-$1^1/_2$, D. $1^1/_2$-$1^3/_4$ fl.), a town with 6000 inhab., situated in a pretty district, with numerous country-seats, excursions may be made to ($^3/_4$ hr.) *Oranjewoud* and (2 hrs.) *Olterterp*. Steam-tramways run to Sneek (p. 375) and viâ *Drachten* to Veenwouden and *Dokkum*. — To the left are several lakes, the largest of which is the Sneeker Meer. Numerous wind-mills are used for purposes of drainage. From (87 M.)

GRONINGEN.
1:18.000
Meter
Noorder sportterrein
Exercitie Veld
Fabriek
Hoofd-station
Noordstation
Academie
Laboratorium
Zuiderhaven
Noorderhaven
Wagner & Debes Leipzig

Akkrum a canal-boat runs to Sneek (p. 375) and to Bolsward (p. 375). 90 M. *Grouw-Irnsum*; 93 M. *Wirdum*.

98 M. *Leeuwarden*, see p. 375.

The MEPPEL AND GRONINGEN LINE at first turns towards the E., and follows the course of the small *Oude Diep*. 61 M. (from Amersfoort) *Ruinerwold*; 63 M. *Koekange*; 67 M. *Echten*. At (70 M.) *Hoogeveen* the Protestants are summoned to church, according to an ancient custom, by beat of drum. Here the stream is quitted, and the line turns to the N. — Between (77 M.) *Beilen* and *Hooghalen* the *Oranje Kanaal* is crossed.

86 M. **Assen** (**Hotel Somer*), a town with 9500 inhab., partly concealed by wood, is the capital of the province of Drente. The tumuli or 'giants' graves' at *Rolde* (1/2 hr.'s drive from Assen), and at *Gieten*, *Eext*, *Borger*, etc., are objects of great interest to the antiquarian. The huge stones which mark these spots recall those of Stonehenge. — Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream. Just before (93 M.) *Vries-Zuidlaren*, on the right, close to the railway, is an excellent specimen of a tumulus (steam-tramway to Groningen, see below). 95 1/2 M. *De Punt*; 98 M. *Haren*.

102 M. **Groningen.** — **Railway Stations**: 1. *Central Station* (Hoofd-Station; Pl. E, F, 2, 3), for all trains. 2. *Noorder-Station* (Pl. A, 4), for trains to Delfzyl and Roodeschool.

Hotels. *DOELEN, in the Groote Markt (Pl. C, D, 2), R. & B. 2, déj. 3/4, D. 1 1/2, omn. 1/4 fl.; *FRIGGE, Heere-Straat (Pl. D, 2), R. 1 1/4-1 3/4, B. 3/4, D. incl. wine 2 1/2 fl.; *HOTEL-RESTAURANT WILLEMS, Heere-Straat 54, R. & B. 2-2 1/2, D. 1 1/2, pens. 3 1/2, omn. 1/4 fl.; *ZEVEN PROVINCIEN, in the Groote Markt, R. 1 1/2 fl., B. 60 c., D. 2 1/4, omn. 1/4 fl. — HOTEL FRIESLAND, Kleine Pelster-Straat 43, R. & B. from 1 1/2, D. 1 1/4 fl.; *HOTEL 'T WAPEN VAN ZUIDHOLLAND, Nieuwe Ebbinge-Straat (Pl. B, 3), unpretending; 'T WAPEN VAN AMSTERDAM, Heere-Straat, off the Groote Markt; HOTEL KIEK (Jewish), opposite the Exchange, R. & B. 1 1/2, D. 1 1/2 fl.

Cafés-Restaurants. * *Willems* (see above), **Café Suisse*, both in the Heere-Straat; *Bavaria*, Gulden-Straat; *Prins*, Groote Markt; *Osnabrücker Bierhalle*, Stoeldraaier-Straat. — **Concerts** at the *Harmonie Club* (Pl. C, 3), Oude Kiek-in-'t Jatstraat.

Post Office (Pl. C, 3) in the Oude Boteringe-Straat.

Telegraph Office in the Kattenhage (Pl. C, 2).

Tramway from the *Central Station* to the *Groote Markt* and viâ the *Ebbinge-Straat* to the *Noorder-Station* (10 c.), with a branch to the *Sterrebosch* (12 c.). — **Steam Tramways** viâ *Paterswolde* to *Eelde* and to *Zuidlaren* (see above; a popular excursion).

Steamboats: from the Oosterhaven (Pl. D', 1) daily (except Sun.), through the Damsterdiep to *Delfzyl* (p. 383; 50, 35 c.); on Tues. & Frid. in summer through the Ems Canal to *Borkum*; daily in summer from the Noorderhaven (Pl. C, 3, 4) to *Schiermonnikoog* (p. 383; fares 3 & 2 1/4 fl., there & back 5 & 3 1/4 fl.).

British Vice-Consul & Lloyd's Agent, *U. J. Schiltuis*.

Groningen, the capital of the province of the same name, with 64,920 inhab. (7000 Rom. Cath., 3000 Jews), lies at the junction of the *Drente'sche Aa*, or *Hoornsche Diep*, and the *Hunse*, or *Drentsche Diep*. The latter is called *Reitdiep* from this point to its mouth (12 M. to the N.W.), and, like the Damster Diep and the new Ems

Canal, is navigable for large sea-going vessels. Groningen, the birthplace of the painters *Jos. Israëls* and *H. W. Mesdag*, is the most important town of the N. Netherlands, with wide streets, pleasant gardens on the site of the former fortifications, and considerable trade. Rape-seed and grain are the staple commodities of the place. The peasants who cultivate the former are generally freeholders, and often remarkably well-to-do.

The historical records of Groningen date back to the 9th cent., and somewhat later it was under the jurisdiction of the Bishop of Utrecht. It joined the Hanseatic League in 1282, was captured by Prince Maurice of Orange in 1594, and was vainly beleaguered by Bishop Bernhard von Galen in 1672.

In the Groote Markt, or market-place, is the **Church of St. Martin** (Pl. C, 2) a fine Gothic structure with a lofty tower (432 ft.), built in 1477 (top restored after a fire in 1627), and an organ built by Rud. Agricola, a famous scholar and musician born near Groningen in 1443. At the foot of the tower is the *Old Rechthuus*, a small brick building of 1509 (restored in 1899) now used as a guard-house. — On the W. side of the market is the extensive **Stadhuis** (Pl. C, 2), restored in 1787-1810. Behind is the elegant *Goudkantoor* (Pl. C, 2) of 1635 (restored in 1844). Many of the private houses (17th cent., etc.) are of interest to the student of architecture.

The **University** (Pl. C, 3), founded in 1614, possesses an excellent natural history museum, which is established in the handsome academy buildings (erected in 1850), with their fine Ionic colonnade. There are 39 professors and about 500 students. A collection of Germanic antiquities is in course of formation. Among the treasures of the library is a copy of the New Testament of Erasmus with marginal annotations by Luther. — Opposite is the Roman Catholic *Broederkerk* (Pl. C, 3), adorned with large pictures of the Passion by *L. Hendriex* (1865). — The corner-house of a street in the vicinity, called the '*Oude Kiek in't Jat Straat*', bears the head of a bearded man, with the inscription '*Ick kiek noch in't*' ('I still peep into it'). This is said to refer to a siege by the Bishop of Münster in 1672, rendered abortive by the fact that the '*jat*' or water-way was kept clear for the admission of supplies.

In the Visch-Markt is the *Corn Exchange* (Korenbeurs; Pl. D, 3), behind which is the *A-Kerk*, founded in the 13th cent., but rebuilt in 1465 and furnished with a curious tower in 1712. — Farther on, in the Praedinius-Singel, rises the **Museum of Antiquities** (Pl. Mus.; D, 3). On the groundfloor are interesting Germanic antiquities and objects found in graves in the province of Groningen; on the first floor are mediaeval and modern collections relating to the town; and on the second floor are collections of paintings and porcelain (adm. daily, 10-5; 25 c.).

From the university buildings we proceed to the N., passing the *Law Courts* (Pl. C, 3), to the Cattle Market (Pl. C, 3) and the Guyot-*Plein*. *A small* monument in the latter commemorates H. D. Guyot

(d. 1828), founder in 1790 of the *Deaf and Dumb Asylum*, which rises at the N.W. corner of the square. — To the N. is the *Noorderkerk* (Pl. B, 3), built in 1660-64 on the plan of the church of the same name in Amsterdam. — In the Nieuwe Kiek in't Jat Straat is the entrance to the *Botanic Garden* (Pl. B, 4) of the University.

The **Harbour** *(Ooster, Noorder, Zuider Haven)* generally presents a busy scene. Extensive warehouses have recently been erected on the E. side of the town.

From Groningen to Delfzyl, 18½ M., railway in 1½-2 hrs. Stations: *Groningen* (Noorder-Station), *Sauwerd* (see below), *Bedum*, *Stedum* (with an interesting brick church containing successfully restored frescoes of 1418), *Loppersum*, and *Appingedam*. — **Delfzyl** (Lloyd's Agent, *P. F. Vos*) lies on the *Dollart*, a gulf about 14 M. long and 4½ M. broad, at the junction of the Ems and the Ems Canal, formed in 1277 by an inundation. On the opposite side of the Dollart lies *Emden* (see *Baedeker's Northern Germany*).

From Groningen to Roodeschool, 15½ M., railway in 1½ hr. Stations: *Groningen* (Noorder-Station) and *Sauwerd* (see above); *Winsum* (steam-tramway to Ufrum), *Baflo*, *Warffum*, *Usquert*, *Uithuizen*, and *Uithuistermeeden*. — Opposite (15½ M.) **Roodeschool** lies the island of *Rottum*.

The steamboat mentioned at p. 381 descends the *Reit Diep* from Groningen (to *Zoutkamp*, at the mouth, 2½-3 hrs.), then crosses to (1-1½ hr.) **Schiermonnik-Oog**, an island consisting of dunes and fertile polders, with a bathing-resort on its N.W. side (*Badhuis*, R. 2-2½ *M*, pens. in the season 6 *M*, before July 1st and after Aug. 15th, 5 *M*). There are three bathing-places, one for bathing in common. — Steamers ply from the island to Emden and Borkum.

48. From Groningen to Bremen.

107 M. Dutch Railway to *Nieuweschans* or *Neuschanz*, 29 M., in ca. 1¼ hr. (fares 2 fl. 35, 1 fl. 90, 1 fl. 20 c.); Oldenburg Railway to *Bremen*, 78 M., in 3¾-4¼ hrs. (fares, in German money, 7 *M* 60, 5 *M* 70, 3 *M* 80 pf.)

Groningen, p. 381. The line generally skirts a canal called the *Schuiten* or *Winschoter Diep*. That part of the province of Groningen which lies to the S. of the railway has been converted since 1650, by dint of unremitting industry, from a barren waste into fruitful fields. — 7½ M. *Kropswolde*; 9 M. *Hoogezand-Sappemeer*; 11 M. *Borgercompagniesterweg*; 14 M. *Zuidbroek*, with a brick church of the 13th cent. (steam-tramway to *Ter Akel* on the Stadscanal, see below); 18 M. *Scheemda*. — 21 M. *Winschoten* (Hôtel Wissemann; Hôtel Dommering), a town of 10,000 inhab., also with a 13th cent. brick church, is connected by a steam-tramway with *Finsterwolde*, to the N., and viâ *Oud Pekela* and *Nieuwe Pekela* with the *Stadscanal* (see above), to the S.

About 1½ M. from Winschoten, at *Heiligerlee*, a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau, brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began. The monument represents Batavia with the flag of liberty; at the side of the latter an enraged lion; underneath, the dying Adolph of Nassau, youngest brother of William the Silent, who fell during the battle.

28½ M. *Nieuweschans*, Ger. *Neuschanz*, is the last place in Holland. — 31½ M. *Bunde*; 35 M. *Weener*; 40 M. *Ihrhove*. Thence viâ Leer and *Oldenburg* to (107 M.) *Bremen*, see Baedeker's Northern Germany.

49. From Amsterdam viâ Deventer and from Arnhem viâ Zutphen to Salzbergen-Rheine *(Germany)*.

Dutch State Railway. From Amsterdam to *Deventer*, 66 M., in ca. 2-3 hrs.; from Deventer to *Rheine*, 63 M., in ca. 2-2¾ hrs. From Amsterdam viâ Amersfoort to *Zutphen*, 66 M., in 2-2¾ hrs.; from Arnhem to Zutphen, 18 M., in ½-1 hr. (from Amsterdam viâ Arnhem to Zutphen, 75 M., express in 2½ hrs.). — From Zutphen to *Rheine*, 58 M., in 2¼-2½ hrs. — From Rotterdam to Arnhem viâ Gouda, 72½ M., express in 2-2½ hrs.

This is the route followed by the express-trains between Amsterdam or Rotterdam and the whole of N. Germany. From Amsterdam to Berlin, night-express 11 hrs., day-express, viâ Emmerich, 12 hrs. (fares 53 ℳ 50, 40 ℳ 20 pf.); from Rotterdam to Berlin, either viâ Arnhem and Zutphen, or viâ Almelo and Rheine, express in 12 hrs. (fares 55 ℳ, 41 ℳ 70 pf.).

From Amsterdam to (28½ M.) *Amersfoort*, see R. 47. — 38½ M. *Barneveld*, pleasantly situated to the S. of the station.

55 M. **Apeldoorn** (*De Moriaan; Hotel Apeldoorn; Het Loo* or *Keizerskroon* and *De Nieuwe Kroon*, see p. 379), a prosperous village with 3000 inhab., is picturesquely situated on the *Grift* and the *Dieren Canal*. The produce of its numerous paper-mills is partly exported to the E. Indies. Near Apeldoorn is the royal château *Het Loo* (p. 379). — To Zwolle and Dieren, see p. 379.

From Apeldoorn to Zutphen, 10½ M., in 22-28 minutes. — The train crosses the Dieren Canal. — 8 M. *Voorst*, prettily situated, with numerous villas. — The train crosses the *Yssel* by an imposing bridge, together with the Arnhem line (see p. 385). — 10½ M. *Zutphen*, see p. 386.

The railway to Deventer diverges to the left from the Zutphen line: Stations *Teuge; Twelloo*. The train crosses the Yssel.

66 M. **Deventer** (*Engel; Zum Franziskaner*, with restaurant; *De Keizer*, at the station, well spoken of), situated on the frontier of Guelders and Over-Yssel (*i.e.* 'beyond the Yssel'), is a clean and prosperous town with 26,100 inhab., the birthplace of the celebrated philologist Jacob Gronovius (1645-1716), and the theologian Gerrit Groote (1340-84), founder of the 'Brotherhood of the Common Life'. The large Gothic **Groote Kerk*, or church of *St. Lebuinus*, has a Romanesque crypt of the end of the 11th cent. and a Gothic tower of the 15th cent.; the other tower is unfinished. The *Berg Kerk* has two late-Romanesque towers. The *Stadhuis* contains a good painting of the council-room with the burgomasters and councillors, by *Terburg* (p. 379), who was Burgomaster of Deventer in his later years and died here in 1681. The neighbouring *Police Office* is a Renaissance edifice of 1632. In the 'Brink', the finest square in the town, are the late-Gothic *Weigh House* of 1528 (now a gymnasium), with a large outside staircase of 1643-44, and several elegant private houses ('Three Golden Herrings', etc.). The town possesses several thriving iron-foundries and carpet-manufactories. Deventer is locally famous for its honey-cakes, a kind of gingerbread, *tons of which* are annually sent to different parts of Holland. Steam-tramway viâ *Laren* and *Lochem* (p. 386) to *Borculo* (see p. 385).

From Deventer to Zwolle, 18½ M., railway in ½-1¼ hr. — 3 M. *Diepenveen; 6 M. Olst*, with 4500 inhab. and extensive brick-fields. — 10 M.

Wyhe (De Brabantsche Wagen; Greeve) a straggling village with 4000 inhab., in a beautifully-wooded district with numerous villas ('Buitenplaatsen'). — 14 M. *Windesheim*, formerly the seat of a monastery of the Brotherhood of the Common Life. — 18½ M. *Zwolle*, see p. 378.

From Deventer to Zutphen, 10 M., railway in 16-35 min., viâ (5 M.) *Gorssel*.

The next stations are unimportant. In the church of *Bathmen* frescoes, supposed to date from 1379, were discovered in 1870. Then *Dykerhoek*, *Holten*, *Ryssen*, and *Wierden* (also a station on the line from Zuvele to Gronau).

87 M. **Almelo**, a small town of 4000 inhab., with a château of Count Rechteren-Limpurg, where the line from Zwolle to Gronau joins ours. — At (99 M.) *Hengelo* our line joins the line from Arnhem viâ Zutphen (p. 386). — 106 M. *Oldenzaal*.

From Oldenzaal a line runs to *Ruurlo* (p. 386) viâ *Enschede* (junction for Gronau and Hengelo), *Boekelo* (junction for Hengelo, p. 386), *Neede*, and *Borculo* (steam-tramway to Deventer viâ Lochem, see p. 384).

The railway now crosses the Prussian frontier. 113½ M. *Gildehaus* is the first German station.

115½ M. **Bentheim** (**Bellevue*, R. from 2, B. 1, D. 2, pens. 5 *M*; **Bad Bentheim*), a small and picturesquely-situated town, is commanded by a château of Prince Bentheim, the oldest parts of which date from the 12th century. The Bentheim mineral spring is efficacious in cases of gout and rheumatism. The German custom-house examination takes place here.

Next station *Schüttorf*. At (124 M.) *Salzbergen* our train reaches the Westphalian Railway, which it then follows to Rheine.

129 M. **Rheine** (**Hôtel Schulze*; **Railway Restaurant*), see *Baedeker's Northern Germany*.

From Arnhem to Zutphen and Salzbergen-Rheine. — *Arnhem*, see p. 399. — The train follows the direction of the *New* or *Guelders Yssel*, an arm of the Rhine which begins above Arnhem and owes its origin to a canal constructed by the Roman general Drusus in B. C. 13 to connect the Rhine with the Zuiderzee. The line, however, seldom touches the river. — 4 M. *Velp*, see p. 401. Numerous pleasant country-houses are passed. — 7½ M. *De Steeg*, the station for *Rhedersteeg*, a popular Dutch summer-resort, with the château of *Rhederoord* (*De Engel Inn). A pleasant walk may be taken from De Steeg through the pretty 'Middachten Allee' (beech-trees) to Dieren, the next station. — 10½ M. *Dieren*, with several attractive villas. Near Dieren is the hydropathic establishment of *Laag Soeren*.

Steam Tramway to *De Steeg* (see above) and (¾ hr.) *Velp* (p. 401). Another steam-tramway runs from Dieren to *Doesborgh* (Hotel Hof Gelria; Jannes), a small town at the union of the Old and the New Yssel, which was stormed by the Spaniards in 1585, and then along the Old Yssel viâ *Doetinchem* (p. 402) and *Terborg* to (2¼ hrs.) *Gendringen*.

14½ M. *Brummen*, with the villas of numerous wealthy Dutch

merchants. To the E. rise the hills of the Veluwe (p. 399). The train crosses the Yssel together with the Apeldoorn line (see p. 384).

19 M. **Zutphen** (*Soleil*, Zaadmarkt, R. 2½, B. ¾, déj. 1, D. 2, pens. 6, omn. ¼ fl.; *Hollandsche Tuin*, Groenmarkt 16, R. & B. 2, D. incl. wine 2¼ fl.; *Keizerskroon*, Water-Straat 45, R. & B. 1¾, déj. 1, D. 1½, incl. wine 2¼ fl.), situated at the confluence of the *Berkel* and the Yssel, is a town with 18,400 inhab., with remains of its mediæval fortifications on the Berkel and beyond. The most important edifice is the Gothic *Church of St. Walpurgis*, or *Groote Kerk*, dating from the 12th cent., with ambulatory and radiating chapels (under restoration). It contains a copper *Font supported by lions, in the Renaissance style, cast in 1527, a Gothic candelabrum of gilded iron (spoiled by its conversion into gas-brackets), half-relief sculptures on the pulpit, and a handsome modern monument of the Van Heeckeren family, all of which are worthy of inspection. The chapter-house, in which the capitals of the columns are noticeable, contains the old *Library, dating from pre-Reformation days; the books (about 400, including valuable MSS. and incunabula) are chained to the desks. The unattractive upper part of the tower dates from 1637, its predecessor having been destroyed by lightning. Opposite is the *Stadhuis*. The *Wynhuis Tower*, on the groundfloor of which is the police-office, has two galleries and contains a good set of chimes. The vestibule, in the Lange Hoofd-Straat, dates from 1660. Several of the brick buildings (16-17th cent.) in the Zaadmarkt, Groenmarkt, etc., are architecturally interesting. The timber which is floated in rafts from the Black Forest down the Rhine and Yssel forms the chief article of commerce at Zutphen.

From Zutphen to Winterswyk, 27½ M., railway in 1 hr. Stations: *Vorden; Ruurlo* (junction for *Zevenaar*, p. 402, and for *Hengelo-Oldenzaal* and *Enschede-Gronau*, p. 385); *Lichtevoorde-Groenlo*. The line is prolonged from *Winterswyk* to *Bocholt* and *Wesel* (p. 402) and also to *Dorsten*. No quick trains. — To *Zwolle*, see p. 378.

Beyond Zutphen the train crosses numerous canals and tributaries of the Yssel. Stations: *Laren*, *Lochem*, both connected by steam-tramways with Deventer and Borculo (p. 385); *Markelo; Goor; Delden* (Hôtel Carelshaven; near Delden is the château of *Twickel*, with a fine park, the property of the Van Heeckeren family). — At (47 M.) *Hengelo* we join the line coming from Deventer; see p. 385. — Branch-line to Boekelo (p. 385).

50. From Amsterdam to Utrecht.

a. Viâ Breukelen.

22 M. Railway in ¾-1¼ hr. (fares 1 fl. 80, 1 fl. 40, 90 c.). The trains start from the *Central Station* but call at the *Weesper Poort Station*.

Amsterdam, see p. 324. The immediate environs of Amsterdam consist chiefly of polders (p. xxxii). The most remarkable of these, and one of the lowest in Holland, is the Diemermeer (16 ft. below

the mean sea-level), the W. side of which the train skirts soon after quitting the station. Extensive nurseries and kitchen-gardens, intersected by numerous canals, are also passed. — 7 M. *Abcoude;* 10 M. *Loenen-Vreeland.* At (11½ M.) *Nieuwersluis* the railway crosses the Vecht.

14½ M. *Breukelen,* also a station on the line from Gouda to Amsterdam (R. 51). — 17½ M. *Maarssen.* — The Vecht, which is not seen from the railway, is bordered with a succession of villas, summer-houses, and gardens, especially between Maarssen and Loenen. Numerous steamboats ply on the Vecht, and an excursion in one of them, *e.g.* from Utrecht to Nieuwersluis, is very enjoyable.

22 M. *Utrecht* (Central Station), see R. 53.

b. Viâ Hilversum.

27½ M. RAILWAY in 1¼-2 hrs. (fares 1 fl. 80, 1 fl. 40, 90 c.). Trains start from the *Central Station.*

Amsterdam, see p. 324. The line runs towards the E. and intersects the *Watergraafsmeer* polder, with its fresh green meadows. 10 M. *Weesp,* a small town on the *Vecht.* The polders next traversed were formerly the *Naarder Meer.* — 14½ M. *Naarden-Bussum.* The small fortified town of *Naarden* (De Kroon), a little to the N. of the line, possesses a church with vaulting painted in the Gothic style. The Stadhuis and the orphanage contain a few paintings.

18 M. *Hilversum* (Hof van Holland, R. 1½-1¾, B. ½, déj. 1, D. 2 fl.) is a prosperous town with 13,000 inhab., factories of various kinds, and the villas of numerous wealthy citizens of Amsterdam. It is the junction for the line to Amersfoort (p. 378) and is also connected with Amsterdam by a steam-tramway, passing *Naarden* (see above) and *Muiden* (p. 368). The neighbourhood here is attractive, and suggestive of pleasant walks and drives. — 24½ M. *Maartensdyk.*

27½ M. *Utrecht* (Oosterspoor), see p. 392.

51. From Rotterdam to Utrecht and Amsterdam viâ Gouda.

60 M. RAILWAY to (38 M.) *Utrecht* in 1-1½ hr. (fares 2 fl. 50, 2 fl., 1 fl. 25 c.); to *Amsterdam* in 1½-2 hrs. (3 fl. 50, 2 fl. 75, 1 fl. 75 c.). Return-tickets to Amsterdam (5 fl. 55, 4 fl. 30, 2 fl. 80 c.) are valid also by the line viâ The Hague (R. 38). — Stations at Rotterdam, see p. 270.

The train traverses a district of canals and pastures. 4½ M. *Capelle;* 7 M. *Nieuwerkerk.* The line skirts the E. side of the extensive *Zuidplas-Polder.* — Beyond (10 M.) *Moordrecht* the *Kromme Gouw* is crossed.

12½ M. **Gouda,** commonly called *Ter-Gouw* (**De Zalm*, in the *market-place,* R. 2½, B. ¾, D. 2¼, pens. 4½, omn. ¼ fl.; photo-

graphs at *J. T. Smeenk Sonsbeek's*, Kleiweg E 22), a town of some importance at the confluence of the Gouwe and the Ijssel, with 21,000 inhab. and large brick-fields, is enriched with fine old trees. Two hours suffice to inspect the stained glass in the Groote Kerk and visit the Museum. — On leaving the railway-station we take the street to the left, which soon turns to the right and leads across several canals to the market-place, with the town-hall (see below). Near it is the Groote Kerk; entrance on the S. side of the choir; the sacristan (20 c.) lives at No. 33 A, opposite.

The Groote Kerk (*St. John*), founded in 1485, and rebuilt after a fire in 1552, is a striking example of late-mediæval art. The round-arched arcades are borne by thirty-six circular pillars. The lofty barrel-vaulting is of wood. The beautiful **Stained Glass Windows* illustrate the transition from the ecclesiastical style of glass-painting to the heraldic and allegorical style of secular art at that period.

There are in all 31 large and 13 smaller stained-glass windows, presented by princes, towns, and private individuals after the above-mentioned fire. The best of these (12 in number) were executed by the brothers *Wouter* and *Dirk Crabeth* in 1555-77; the others being the work of other more or less well-known masters (*Lambert van Noort, Willem Tybout*) down to 1603. Some of them have unfortunately been indifferently restored in the 17th cent. and later and are again under repair. The subjects of the older windows are Scriptural, with figures of saints and of the donors, those of the later are armorial bearings or allegorical representations. The following are by the brothers Crabeth: No. 5. (beginning from the main entrance), Solomon and the Queen of Sheba; 6. Judith and Holofernes; 7. Last Supper, presented by Philip II. of Spain, whose portrait it contains; 8. Punishment of Heliodorus, the desecrator of the Temple; 12. (farther on, in the retro-choir) Nativity; 14. Preaching of John the Baptist; 15. Baptism of Christ; 16. Preaching of Christ; 18. John the Baptist in prison; 22. Christ driving the merchants and money-changers out of the Temple, a gift of William I. of Orange, afterwards enlarged; 23. Christ washing the feet of the Disciples; at the top, Elijah's sacrifice; 24. Below, Peter and John healing the lame man; above, Philip baptising the Ethiopian eunuch. — The coloured drawings and the original cartoons of the brothers Crabeth are preserved in the sacristy. — The *Municipal Library* is kept in an adjoining room.

The late-Gothic *Stadhuis* (1449-59), in the middle of the market-place, is a most noteworthy building, with a Renaissance outside staircase by Cools (1603). Behind it is the *Meat Market* (1691). The tasteful *Weigh House*, by Pieter Post (1668), also in the market-place, is adorned with a masterly relief by Barth. Eggers.

The Town Museum (adm. 25 c.), in the market-place, chiefly contains antiquities connected with the town, and a few corporation pictures and portraits by *Wouter Crabeth the Younger*, *Corn. Ketel* (b. at Gouda in 1578), and others. The chief objects of interest are a corporation-piece by *Ferd. Bol*, and a fine enamelled and silver-gilt chalice and paten, presented to the 'shooters' guild' of Gouda by the Countess Jacqueline of Bavaria about 1425. — The adjacent *Orphanage* contains a good regent-piece by J. Verryl.

From Gouda to The Hague, 17½ M., branch-line of the Staats Spoorwegen, in ½-¾ hr. (fares 1 fl. 45, 1 fl. 15, 75 c.). Stations Zevenhuizen-Moer-

kapelle, *Soetermeer-Zegwaard*, *Voorburg*, and *The Hague* (p. 288). Steam-tramway to Scheveningen in connection with the trains, see p. 305.

Gouda is connected by steam-tramways with *Bodegraven* (p. 282; 50 min.), and with *Oudewater* (see below; 1 hr., 6-9 times daily). — Steamboat several times daily in 1 hr. to **Boskoop** (*Klaassen; Van der Stam*), with large nursery-gardens (roses, rhododendrons, azalias, clematis, etc.), well worth a visit when the flowers are in bloom. — Steamboats also to Rotterdam, Leyden, etc.

20 M. *Oudewater*, on the Yssel. A picture in the Stadhuis by Dirck Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

24 M. **Woerden,** with 6000 inhab., situated on the 'Old Rhine', formerly a fortress, was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. The fortifications have now been demolished, and their site converted into public promenades, which afford a fine view of the town and its environs. The former town-hall (1501 and 1614) is a quaint and picturesque little building, with an old pillory in front of it; the carved panelling of the council-chamber dates from 1610. — From Woerden to *Leyden*, see p. 282.

At (25½ M.) *Harmelen* (tramway to Utrecht, p. 392) the Amsterdam line diverges, uniting with the direct line from Utrecht to Amsterdam at stat. *Breukelen* (p. 387). Near Harmelen is the sumptuous château of *Ter Haer*, rebuilt since 1893 by Cuypers (fine park).

38 M. *Utrecht*, see p. 392. — Thence to (60 M.) *Amsterdam*, see R. 50.

52. From Liège to Utrecht.

119 M. Railway in 5¼-6½ hrs.; fares 17 fr. 93, 13 fr. 90, 8 fr. 98 c.; or, in Dutch money, 9 fl. 50, 7 fl. 60, 4 fl. 75 c.

Liège, see p. 222. The train starts from the *Station des Guillemins*, and calls also at the stations of *Jonfosse*, *Palais*, and *Vivegnis* (comp. p. 222). It then skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

2 M. **Herstal**, almost a suburb of Liège, said to be the birthplace of Pepin 'of Heristal', the majordomo of the palace, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. Herstal also contests with Aix-la-Chapelle the glory of being the birthplace of Charlemagne. In 870 Charles the Bald of France concluded a treaty here with Lewis the German concerning the partition of Lorraine. Admission to the large arms-factory on application (comp. pp. 225, 233).

The train now quits the valley of the Meuse. — 5 M. *Milmort*. From (6 M.) *Liers* a branch-line runs to Rocour and Ans (p. 215).

11 M. Glons; 12½ M. *Nederheim*.

15 M. **Tongeren**, French *Tongres* (345 ft.; *Hôtel du Casque*), the Roman *Aduatuca Tungrorum*, is a town with 7200 inhabitants. At the beginning of the 4th cent. it was the seat of a bishop, whose residence, however, was removed to Maastricht in 382 to secure the protection of the latter's fortifications, and was afterwards transferred to Liège (about 721?). The handsome Gothic *Church of Notre Dame*, erected in 1240, with choir and tower of the 15th cent., possesses a painted wooden statue of the Virgin (12-13th cent.), a valuable collection of sacred vessels, and Romanesque cloisters with fine sculptures. In the market-place is a bronze statue of Ambiorix. On the N.W. side is an old town-gate. — Branch to *St. Trond* and *Tirlemont*, see p. 214.

20 M. *Hoesselt*; 21 M. *Bilsen*; 24½ M. *Beverst* (p. 190); 27 M. *Diepenbeek*. — 31 M. **Hasselt**, where the line unites with the Antwerp, Maastricht, and Aix-la-Chapelle railway (see p. 190).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. Stations *Zonhoven*, *Helchteren*, *Wychmael-Beverloo* (junction of the steam-tramway from Bourg-Léopold to *Maaseyck*), *Exel*. — 52 M. *Neerpelt* (Hôtel Neuf, at the station), situated in the *Campine Limbourgeoise*, a former moor converted by irrigation into a fertile plain, is the junction for the Gladbach and Antwerp line (p. 191). — 57 M. *Achel* (last station in Belgium); 62 M. *Valkenswaard* (first in Holland); 64½ M. *Aalst-Waalre*; 69 M. *Eindhoven* (p. 408, junction of the Venlo line); 75 M. *Best*; 81 M. *Boxtel* (p. 409); 86 M. *Vught*, also connected with S' Hertogenbosch by a steam-tramway.

89½ M. **'S Hertogenbosch.** — **Hotels.** Eenhorn, R. & B. 2¼, D. incl. wine 2¼, omn. ¼ fl.; Gouden Leeuw; Groenhuis, R. & B. 1¾, déj. 1, D. incl. wine 2¼, omn. ¼ fl. — **Tramway** from the station to various points in the town. — **Steamboat** to *Arnhem*, see p. 400; to *Rotterdam*, see p. 271.

'S Hertogenbosch, or *'S Bosch*, French *Bois-le-Duc*, on the *Dommel*, the *Aa*, and the *Zuid-Willems-Canal*, the capital of the province of N. Brabant, and strongly fortified down to 1876, with 31,250 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184.

The late-Gothic *Cathedral of St. John *(St. Jan Evangeliste)*, originally a Romanesque edifice of the 11th cent., was rebuilt after 1280 and again, after a fire, re-erected in the present style in 1419-50. Since 1860 it has been under restoration. It is one of the three most important mediæval churches in Holland, the other two being the Cathedral of Utrecht and the Church of St. Nicholas at Kampen, both of which it surpasses in richness of ornamentation. It has a lofty nave with double aisles, and a handsome choir flanked with *chapels*. The lower part of the belfry dates from the original edifice.

Interior. The beautiful pulpit, by Cornelis Bloemaert (1566-70), is adorned with statuettes (Christ, Evangelists, saints) and reliefs from the lives of SS. John the Baptist, Peter, Paul, and Andrew. The large organ (1867)

has a fine Renaissance case. — The copper font, in the baptistry in the right aisle, dates from 1492. The Lady Chapel, dating from 1268, in the left transept, contains a highly venerated 13th cent. image of the Virgin ('de zoete Moeder van den Bosch'), which is annually carried in procession through the town every evening between July 7th and 16th. — The choir (1419-44), with its Gothic stalls, is the finest part of the church. The fresco (Crucifixion with the Virgin and St. John; 1441) in the Chapel of St. Anthony (1st to the right in the ambulatory) should be noticed. The statues of saints, by *H. van der Geld*, and the Stations of the Passion, by *J. Anthony*, on the back wall of the choir, are modern. In the St. Anna Chapel, opposite, are old frescoes of Apostles (ca. 1420) and a modern altar designed by *L. C. Hezenman*. The copper chandelier in the Chapel of the Eucharist dates from the 15th century.

The *Church of St. Catharine* contains a number of pictures from the suppressed Abbey of Tongerloo.

The *Gemeentelyk Museum*, on the upper floor of the Raadhuis, is open every forenoon (adm. 1/2 fl., 2-3 pers. 1 fl.). It contains ancient plans of the town and neighbourhood, the silver seals of the chief magistrates from 1213 to 1795, valuables, coins, a few paintings, instruments of torture, etc. — The interesting *Museum of the Provinciaal Genootschap van Kunst en Wetenschappen in Noordbrabant* (open on week-days, 1-3) contains Roman, German, Frankish, and later antiquities, chiefly from N. Brabant, manuscripts, pictures, drawings, maps, and coins.

FROM 'S HERTOGENBOSCH TO LAGE-ZWALUWE, railway in 1¼-1¾ hr. Stations: *Vlymen; Waalwyk*, terminus of the steam-tramway from Tilburg (p. 409); *Kaatsheuvel-Capelle; Geertruidenberg*, a fortified little town on the Biesbosch (p. 407; steam-tramway to Osterhout-Breda, p. 410). — *Lage-Zwaluwe*, see p. 270.

The steam-tramway from 'S Hertogenbosch to Helmond (see p. 409) passes near (1 hr.) the magnificent château of *Heeswyk* (reached by steam-tramway in 1 hr.), restored in an old-fashioned style and the property of Baron van den Bogaerde van ter Brugge.

The train crosses the Maas near (91½ M.) *Hedel*, and reaches —

95 M. **Bommel**, or *Zaltbommel* (**Hotel Gottschalk*, plain), formerly a strongly-fortified place (4000 inhab.), which was unsuccessfully besieged by the Spaniards in 1599 and taken by Turenne in 1672 after a gallant defence. The ramparts are now occupied by beautiful avenues. The church possesses one of the finest and loftiest towers in the country (15th cent.), and contains some ancient mural paintings. The so-called *House of Maarten van Rossum* (p. 400), now a district-court, is a simple but graceful Renaissance building of the 16th cent. and contains four handsome old chimney-pieces. Various houses of the 16th and 17th cent. in the market-place and the adjoining streets, notably a house in the Water-Straat with a fine upper story (16th cent.) and sculptures of the Oudenaarde school (p. 43). — The river is tidal up to this point.

The train crosses the broad *Waal*. 97½ M. *Waardenburg*; 100 M. *Geldermalsen* (p. 406), the junction for the Nymwegen-Dordrecht railway, beyond which the *Linge* is crossed.

Near (105½ M.) *Kuilenburg* the *Lek*, or Lower Rhine, is traversed by a bridge of a single arch, 164 yds. in span. Kuilenburg,

or *Culemborg*, was once the seat of the counts of that name, who are frequently mentioned in the history of the Dutch War of Independence. Late-Gothic Raadhuis of 1534.

About 6 M. above Kuilenburg, at the point where the *Kromme Rhyn* ('crooked Rhine') diverges from the Lek, lies *Wyk-by-Duurstede* (Hotel Meyers), perhaps the *Batavodurum* of the Romans, and a commercial town of some importance *(Dorestadium)* in the time of Charlemagne. Adjacent is an old villa of the Bishops of Utrecht. Steam-tramway to *Sandenburgerlaan*, a station on the local railway from Zeist-Driebergen to Rhenen and Arnhem (p. 399).

110 M. *Schalkwyk;* 113 M. *Houten.* The train then crosses the Kromme Rhyn. — 119 M. *Utrecht*, see below.

53. Utrecht.

Railway Stations. Utrecht has two railway-stations: the *Central Station* of the *Staatsspoorweg* (Pl. A, 3), for all trains, and the *Station* of the *Oosterspoorweg* (Pl. E, 4), for trains of the Dutch railway viâ Hilversum to Amsterdam. The latter line has also a small station in the *Bilt-Straat* (Pl. F, 1).

Hotels. *Hôtel des Pays-Bas (Pl. a; C, 2), in the Janskerkhof, of the first class, with charges to correspond. — Hôtel de l'Europe (Pl. c; B, 2), Vredenburg 17, with café-restaurant, R. & B. from 2 fl., déj. 60 c., D. 1 fl. 80 c., omn. 25 c.; Bellevue (Pl. d; B, 2), Vredenburg 4, R. from 2 fl., B. 60, déj. 80 c., D. 1¾, omn. ¼ fl.; *Hotel het Kasteel van Antwerpen (Pl. b; B, 2), Oude Gracht 50, an old Dutch house, R. from 1¾, B. ½ fl., déj. 80 c., D. 1¾, pens. 4, omn. ¼ fl.; De Liggende Os, at the N.W. corner of the Vredenburg (Pl. A, 2), another old Dutch house, R. 2½, B. ½, déj. 1, D. 2½, pens. 5½ fl.; *Hôtel de la Station (Pl. e; A, 2), with restaurant and café, R. & B. 2-2¼, D. 2 fl.; Hôtel Central, clean, R. & B. 2-2¼, déj. 1, D. 1½, pens. 4½ fl., both opposite the Central Station.

Restaurants. *Haagsche Koffiehuis*, Vredenburg 22; *Riche*, Oude Gracht 63; *De Vriendschap*, Jansdam; *Buitenlust*, Maliebaan (p. 396); *Vienna Café*, Oude Gracht C 30. — Wine. *Ferwerda & Tieman*, Pausdam, on the Nieuwe Gracht; *Continental Bodega*, Voor-Straat.

Concerts. *Tivoli*, in the Singel (Pl. E, 2), with a garden, Sun. 2-4 and 7.30-10, Wed. 7.30-10 (adm. 50 c.); public concerts in the *Lucasbolwerk* (Pl. D, 2) and the *Hoogeland Park* (p. 397), in summer only.

Cabs. From the stations into the town 1-2 pers. 60, 3 pers. 70, 4 pers. 80 c.; per hr. for 1-4 pers. 1 fl., each additional ¼ hr. 25 c.

Tramways. 1. From the Central Station by the Domkerkhof (Pl. C, 3) through the town to the Oosterspoorweg Station (Pl. E 4) and the Bilt-Straat Station, every 6 min. (fare 10 c.). — 2. From Ledig Erf (Pl. C, 6) along the Oude Gracht to the Lauwerecht, every 6 min. (10 c.). — 3. From the Central Station viâ the Vredenburg (Pl. A, B, 2) to the Bilt-Straat Station (thence to *Zeist*, see p. 398), every ½ hr. in summer (fare 10 c.). — 4. From the Central Station along the Catharyne-Singel (Pl. A, B, 2-5) to *Julphaas* and *Vreeswyk* (p. 398), every 1½ hr., in 50 minutes. — 5. From the Central Station to the Damlust barracks, the Merwede Canal, and *Harmelen* (p. 389), five times daily.

Baths. In the Nachtegaal-Straat (Pl. E, 2). River-baths in the Kromme Rhyn, in summer only.

Post Office, at the back of the cathedral, open 5.30 a.m. to 9.45 p.m. (Sun. 8.30-1.30). — **Telegraph Offices,** in the Wester-Straat (Pl. A, 3) and in the Paushuizen (p. 395; closed on Sun.).

Principal Attractions (½ day): Cathedral (p. 394), University (p. 394), *Archiepiscopal Museum* (p. 395).

Utrecht, the capital of the Dutch province of that name, with *100,000 inhab.* (⅓ Rom. Cath.), the Trajectum ad Rhenum (ford of

A
B
Lauwerecht
Weerd Singel
Nieuwe Kade
Oranjestraat
Noorder or
Lange Lau
St Jacobs K.
Breedstr
Rijgstr
Vrouwenmarkt
Lange Kibbersteeg
Lange Vleer
Vleer
Pottersteeg
Muur
Courdam
Vreden-burg
Catharijnebr.
Amsterdam
Rotterdam & Gouda
Schoenburg
Stadhuisstr
Central Station
Manege
St Geertr. K.
Steenweg
Burg
Maurits
Kunst & Wetenschap
Maria-plaats
St Maria K.
Stoomspoorw. Centraalbureau
Gr. Ridder Hospit.
Veestalling
Goederen Stat.
Laboratorium
Artill. Park
Karnis Vaart
Meerwegrecht
Ziekenhuis
Geograph. Anstalt von

C
D
E
F
Amsterdam
Central Gevangen.
Bibliotheek
Lucas Bolwerk
Tivoli
Station Oaster Spoorw.
Emplacement Oaster Spoor
UTRECHT
1 : 13000

the Rhine) of the Romans, subsequently called *Wiltaburg* by the Frisians and Franks, is one of the most ancient towns in the Netherlands.

Dagobert I., King of the E. Franks (d. 638), founded here the first church in the territory of the Frisians, whose bishop St. Willebrordus became in 696. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, and then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., the last of the powerful Salic line, in 1125, and both were interred in the cathedral of Spires. The Emp. Charles V. erected the *Vredenburg* here after 1528 in order to keep the citizens in check, but it was destroyed in 1577. *Adrian Floriszoon*, the tutor of Charles V., one of the most pious and learned men of his age, afterwards (1522) Pope Adrian VI., was born at Utrecht in 1459. In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby the independence of the Netherlands was established, was concluded in the Hall of the Academy of Utrecht under the presidency of Count John of Nassau, brother of William the Silent. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to The Hague. Utrecht was pillaged by Louis XIV. in 1672. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April, 1713.

Utrecht is the principal seat of the JANSENISTS, a sect of Roman Catholics who call themselves the *Church of Utrecht*, and who now exist almost exclusively in Holland. The founder of the sect was *Bishop Jansenius* of Ypres (d. 1638; p. 39), whose five theses on the necessity of divine grace in accordance with the tenets of St. Augustine (published posthumously in a book termed '*Augustinus*') were condemned by a bull of Alexander VII. in 1656, at the instigation of the Jesuits, as heretical. The adherents of the bishop refused to recognise this bull, thus *de facto* separating themselves from the Church of Rome. The sect was formerly not uncommon in France and Brabant, but was suppressed in the former country by a bull of Clement XI. in 1713, termed '*Unigenitus*', to which the French government gave effect. The Dutch branch of the sect, however, continued to adhere to their peculiar doctrines. After various disputes with the court of Rome, a provincial synod was held at Utrecht in 1763 with a view to effect a compromise.

According to the resolutions of that assembly the 'Old Roman Catholics' (*Roomsche Katholyken der oude Klerezy*), as the Jansenists style themselves, do not desire to renounce their allegiance to the Pope and the Church of Rome. But (1) they reject the constitution of Alexander VII. of 1656, on the ground that the five theses which it condemns are not truly to be found in the writings of Jansenius as alleged. (2) They repudiate the bull '*Unigenitus*', and appeal from it to a General Council, and they adhere to the Augustine doctrine and its strict code of morality. (3) They insist on the right of chapters of cathedrals to elect their own bishops, and the right of bishops to consecrate other bishops, without the confirmation of the Pope as required by Gregory VII. — The Jansenists now number about 6000, distributed in 25 parishes, and besides their archbishop at Utrecht have bishops at Haarlem and Deventer. At *Amersfoort* (p. 378) there is a seminary connected with this church.

At Utrecht the Rhine divides into two branches, one of which, named the '*Old Rhine*', falls into the North Sea near Katwyk (p. 315), while the other, called the *Vecht*, empties itself into the Zuiderzee near Muiden (p. 368). The town is intersected by two canals, the *Oude* and *Nieuwe Gracht*, which flow far below the level of the *adjoining houses*. Some of the rooms and vaults below the wharfs

are occupied as dwellings. Picturesque street-vistas, particularly from the Viebrug and Smeebrug, and in the Vischmarkt.

The ***Cathedral** (Pl. C, 3), a spacious cruciform edifice in the Gothic style, dedicated to St. Martin, was erected in 1254-67 by Bishop Henry of Vianden on the site of the original church, which was founded by St. Willebrordus (see p. 393) about 720, rebuilt by Bishop Adelbold in 1015, and afterwards burned down. In consequence of a violent hurricane on 1st Aug., 1674, the nave fell in, and as it was never re-erected, a wide interval has been left between the choir, with the transept, and the W. tower. When complete it was one of the finest and largest churches in Holland (comp. p. xl).

The Interior (the sacristan lives at the N.E. corner of the church; ring), which is 115 ft. in height, is disfigured by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of *Admiral van Gent*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Rombout Verhulst* in 1676. The monuments of *Bishops Guy of Hainault* (d. 1317) and *George van Egmont* (d. 1559) by *Jac. Colyn de Nole* are also interesting. The extensive vaults beneath the choir contain the hearts of the German Emperors Conrad II. and Henry V., who died at Utrecht.

The **Cathedral Tower**, formerly 364 ft. in height, now 338 ft. only, erected in 1321-82, having been begun by the architect *Jan ten Doem* of Hainault, rests on a handsome vaulted passage 36 ft. in height. It is square in form, with a double superstructure, of which the upper is octagonal and open. The chimes consist of 42 bells, one of which, the St. Salvator, adorned with an image of the Saviour, was cast in the 15th cent. and weighs 8½ tons. A flight of 120 steps ascends to the dwelling of the keeper (where the tariff for the ascent is exhibited: 1-2 pers. 25 c.; for a larger party, 10 c. each), 200 more to the gallery, and 138 thence to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant.

The fine Gothic **Cloisters* adjoining the choir on the S., recently restored by Cuypers, connect the cathedral with the University. In the S.E. corner of the Domkerkhof a bronze statue of *Count John of Nassau* (p. 393), by Stracké, was erected in 1888.

The **University** (Pl. C, 3) was founded in 1636, and has long enjoyed a high reputation (37 professors and about 750 students). It was enlarged in 1894 by a building in the early Dutch Renaissance style, from designs by *Gugel* and *Nieuwenhuis* (handsome hall with ceiling-paintings by Prof. Sturm and stained-glass windows). The *Aula*, in the Gothic style, originally the chapter-house of the cathedral, was restored in 1879 by *Cuypers*. The Senate Room contains portraits of professors, including a copy of *Frans Hals's portrait of Hoornebeek* (p. 99).

The St. Pieterskerk (Pl. D, 3), to the E. of the cathedral, originally a flat-roofed church, supported by columns, was founded in

1039, but has been frequently renewed; the curious old crypt with its columns is still preserved. The church is now used by a Walloon congregation.

The *Paushuizen*, or 'pope's house' (Gouvernement; Pl. D, 3), on the Nieuwe Gracht, a little to the S., recalls by its name Pope Adrian VI. (p. 393), who built it in 1517 when Provost of St. Salvator. It now contains several public offices, including a telegraph-office. On the gable is a statue of the Saviour (16th cent.).

The ***Archiepiscopal Museum** (*Aartsbisschoppelyk Museum*; Pl. D, 3), Nieuwe Gracht 20, affords an admirable illustration of all the branches of sacred art practised in the Netherlands. Admission daily, except Sun. and holidays, 10-5; 50 c.

The collection is arranged in a number of small rooms. The pictures are chiefly by unknown Dutch or Flemish masters of the 15-17th centuries. Room I. On the entrance-wall are works of the *Early Cologne School* and on the right are a few old paintings by *Sienese Masters*. By the window are some costly bindings for Gospels, of the 11-13th centuries. — Room II: To the left, Embroidery for ecclesiastical vestments, 15-16th cent.; in the middle, old printed Bibles; by the exit, two portraits attributed to *Jan van Scorel* (see below). — Room III: Embroideries of the 15-16th cent.; opposite the windows, Four pilgrims in the crypt of the church at Bethlehem, a large picture of the 16th cent.; in the glass-cases are chalices, ciboria, and other ecclesiastical vessels; Byzantine Madonna of the 11th cent. and other carvings in ivory. — Room IV. Sculptures. Christ blessing little children, a painting by *Werner van den Valckert* (1620). — We now ascend to the upper floor. Room V. Ecclesiastical vestments, brocades from Ghent and Utrecht, and other textile fabrics of the 13-16th centuries. — Room VI. French, Dutch, and Venetian lace.

In the Runnebaan (Pl. C, 3), opposite the Archiepiscopal Museum, is the former *House of the Teutonic Order* (entrance by the gate to the left). The assembly-hall contains the portraits of all commanders of the district of Utrecht. Admission on written application to the secretary, Baron van Lynden, Hamburger-Straat 23.

The *Church of St. Catharine* (Pl. C, D, 4), the Roman Catholic archiepiscopal cathedral, in the adjoining Catharynesteeg, a late-Gothic building of 1524, was restored in 1880 from plans by Van den Brink. The interior has been decorated with polychrome ornamentation, and contains a screen by Mengelberg of Utrecht. A new tower is being built.

The **Museum Kunstliefde**, a small picture-gallery in the upper floor of the building of Arts and Sciences (Pl. B, 3), Mariaplaats 24, contains a number of works by early Utrecht masters, the chief of whom was *Jan van Scorel*, *Schoorl*, or *Schooreel* (1495-1562), one of the first Dutch painters who visited Italy. Exhibitions of modern paintings are sometimes held here, during which the ancient works are inaccessible. Admission daily, 25 c.; Sun. and holidays 1-4, free. The catalogue, by De Vries and Bredius, contains facsimiles of the signatures and coats-of-arms ($1^1/_2$ fl.).

Principal pictures: *7-10. *Jan van Scorel*, Portraits (p. xlvii) of 38 citizens and ecclesiastics of Utrecht who made a pilgrimage together *to Jerusalem (full of individuality*; 1525); *61. Scorel, Virgin and Child;

65. *Paul Moreelse* (pupil of Miereveld), Portrait of a woman; 144. *Hendrik Goltzius*, Ecce Homo; 74. *Roeland Savery*, Flowers; 22. *J. C. Droochsloot*, View of the goose-market and town-hall of Utrecht at the beginning of the 17th cent.; 16. *Abr. Bloemaert*, Adoration of the Magi; *59. *Thos. de Keyser*, Portrait of a woman with two children; 53. *G. Honthorst*, Death of Seneca, St. Peter; 47. *Barth. van der Helst*, Holy Family, one of the few pictures of this artist other than portraits; *Ferd. Bol*, Lady in a hunting-dress; *Wappers*, Burgomaster van der Werf at the siege of Leyden.

The modern *St. Willibrordduskerk* (Pl. C, 2), in the Anna-Straat, a few hundred yards to the N. of the cathedral, is gorgeously embellished with painting and stained glass.

The *St. Janskerk* (Pl. C, 2), close by, in the Romanesque style (1050), has a late-Gothic choir of 1539. In the Janskerkhof are the *Anatomical Institute* and the *Natural History Museum* of the University.

The *University Library* (Pl. C, D, 1, 2) occupies the palace built for King Louis Napoleon in 1807. It contains 110,000 vols. and 1500 MSS., including a psalter of the 9th cent., embellished with miniatures, and several others of great value. The reading-room is open on week-days from 11 to 4 (during the vacations 1-3), on Sun. from 10 to 3.

The *Museum van Kunstnyverheid*, Wittevrouw-Kade 6a, near the Wittevrouwenbrug (Pl. D, 1), contains collections of industrial art, and is open on Sun., Wed., and Sat., 1-4 (25 c., Sun. free).

The *Fleshers' Hall* (Pl. C, 2), of 1637, in the Voor-Straat, and various timber houses in the neighbourhood and in the *Neude* (Pl. B, C, 2), are architecturally interesting.

The **Mint** (*'S Ryks Munt;* Pl. B, 2), where the money current in Holland and its E. Indian colonies is coined, contains Dutch coins and medals, dies, etc., both ancient and modern.

On the Oude Gracht, a few paces to the W., near the Viebrug (p. 394), is the old château of *Oudaen* (Pl. B, 2), a well-preserved Gothic building of the 14th cent., used since 1759 as a Home for the Aged (visitors admitted on week-days). — Fastened to a chain on the house No. 200, in the S. part of the Oude Gracht, is a Germanic *Sacrificial Stone* ('de gesloten steen'), which is said to have been secured in this position after it had been tossed by the devil across the newly-dug canal, in mockery of its narrowness.

The *St. Jacobskerk* (Pl. B, 1), founded in 1173 and restored in 1882, rises near the N. end of the Oude Gracht. It contains the monument of Pastor Huibert Duifhuis (d. 1581; below the organ).

The square known as the *Vredenburg* (Pl. A, B, 2) occupies the former site of the castle (p. 393).

The *Ramparts* have been converted into pleasant promenades, everywhere bounded by flowing water. On the E. side of the town *is the famous* **Maliebaan** (Pl. E, F, 2, 3), a triple avenue of lime-*trees, more than* 1/2 M. in length, which was spared by the French

armies in 1672-73 at the express command of Louis XIV. Some of the old trees have, however, been replaced by young ones, and the general effect is now apt to be disappointing. It is flanked by handsome houses. At the N.E. end of the Maliebaan, we cross the railway to the right and reach the *Hoogeland Park* (Pl. F, 1, 2), in which is the new museum.

The **Antiquarian Museum** (*Museum van Oudheden;* Pl. F, 2) occupies a building in the Greek style, originally erected as a private house in 1825 by *Suys*, but recently altered for its present purpose and adorned with coloured ornaments after antique patterns. Adm. daily, 10-4, 10 c., Sun. and Wed., 1-4, free; detailed catalogue 1¾ fl.; small illustrated guide 30 c.

Ground Floor. Rooms I & II. *Roman and Germanic Antiquities*, collected by the Art and Science Society of Utrecht, chiefly from the neighbouring Vechten, once the site of a Roman camp. Roman tombstone found at Utrecht in 1740. Here also is a collection bequeathed to the town by Mr. Bosch van Oud-Amelisweerd, including a terracotta figure of a dwarf with a scroll. — Room III. *Ecclesiastical Antiquities.* Stone-coffin of the 9th century. — The following rooms contain *Secular Antiquities.* Room IV. Carved wooden chimney-piece (16th cent.); frieze of a chimney-piece with stone figures; fragments of two façades (12th and 13th cent.). — Room V. Stone figures from the façades of ancient houses and from the town-fortifications. — Room VI. Stone chimney-piece with painted Renaissance ornaments; frieze of a chimney-piece, with early-Renaissance figures and ornaments. — Room VII. Chimney-piece of the 17th cent.; wrought-iron railing (end of 17th cent.).

First Floor. Room I. Upper part of a gable in the early-Renaissance style, with a statue of Charles V.; old views of Utrecht. — Room II. Dies for coins and medals of Utrecht; goldsmiths' marks and names (on plates of copper); carved and gilded frame in the style of Louis XV. — Room III is arranged in the style of about 1500; enamelled tiles on the floor (ca. 1350); Gothic chimney-piece. Iron-mounted cabinet and doors, from various convents. Seals. View of Utrecht about 1400 (from ancient paintings). — Room IV, arranged in the style of about 1600. Early-Renaissance gallery from the Buur-Kerk; wooden mantelpiece; cabinets; wooden reading-desk; carved panelling from a peasant's house. — Room V, arranged in the style of about 1700. Elaborate chimney-piece in the style of Louis XIV. Ceiling-paintings and embossed gilt-leather hangings from private houses. Dutch "Doll's House of 1680, with paintings on the walls by *Moucheron*, etc. Ivory carvings. Richly carved table on which the peace of Utrecht is said to have been signed (1713). French holster-pistol, with rich Renaissance ornamentation. Marble bust by *R. Verhulst.* — Room VI, arranged in the style of about 1750. German hangings, painted in imitation of Gobelin tapestry. — Room VII, arranged in the style of 1791. Silk hangings. Large collection of Utrecht coins and medals. — Rooms VIII-X. *Ecclesiastical Antiquities.* In R. VIII is a stained-glass window by *R. van Zyll* (1599) from the church of St. James. In Room IX: Relief of John the Baptist (11th cent.); statues of SS. Eligius, Catharine, and Martin (14-15th cent.); tomb-relief of a canon of St. Mary's (15th cent.); Gothic wooden consoles from convents in Utrecht; casts of monuments in Utrecht churches; fragment of a ceiling-painting (ca. 1500), from the convent of St. Agnes. In Room X (with an oriel-window; opposite the staircase): Tomb of a knight (14th cent.); two capitals of columns (11th cent.); tomb-slabs of two canons of St. Mary's (15th cent.); wooden consoles from the convent of St. Jerome; fragments of stained glass from the cathedral; fragment of the façade of the old Stadhuis (early-Renaissance; before 1517).

Second Floor. Models of the cathedral and of several former buildings in Utrecht. Wall-hangings in the 'Empire style'.

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilised by the ramifications of the Rhine and a number of canals. The finest of these seats is the château of *Soestdyk*, 12 M. to the N. of Utrecht, near the railway-station of that name (p. 378), presented by the diet in 1816 to the Prince of Orange (afterwards King William II., d. 1849), in recognition of his bravery at the Battle of Waterloo, which is commemorated by a handsome monument in the avenue. It now belongs to the queen. Opposite the château is the Hotel Ubbink. The well-kept wood *(Baarnsche* or *Soestdyksche Bosch)* is open to the public. — Other excursions may be taken by *Zeist* (see below) and *Driebergen* to (6 M.) *Doorn* (tramway), or to *Amersfoort* (p. 378), *Hilversum* (p. 387), *Nieuwersluis* (p. 387), etc.

Tramway (p. 392) from Utrecht viâ *Jutphaas* (also steamboat 5 times daily from the Jeremiebrug at Utrecht, Pl. C, 6) to *Vreeswyk*, where the large locks of the canal uniting Amsterdam with the Rhine *(de Keulsche Vaart)* may be inspected. A bridge-of-boats connects the village with *Vianen* (Hof van Brederode; Hotel de Roos), supposed to be the *Fanum Dianae* of Ptolemy. The church contains the tomb of Reinoud van Brederode (d. 1556) and his wife Philippotte van der Mark, an important work, perhaps by Jacob Colyn de Nole of Utrecht.

54. From Utrecht and Arnhem to Cologne viâ Emmerich and Oberhausen.

136 or 101 M. Express from *Utrecht* in 4-4½ hrs. (fares 12 fl. 10, 9 fl. 10 c.); from *Arnhem* in 3-3½ hrs. (fares 9 fl., 6 fl. 70 c.). Dutch Railway to Emmerich, where the German custom-house examination takes place; thence Prussian Railway. In the reverse direction Dutch custom-house examination at Zevenaar. The German railways observe 'Central Europe' time, *i.e.* 1 hr. in advance of Dutch railway time. — From *Amsterdam* to Cologne by this route, express in 5-5¼ hrs. (fares 11 fl. 40, 8.60, 5.95 c.); from *Rotterdam* in 5-5½ hrs. (fares 11 fl. 48, 8.95, 5.95 c.); from *The Hague* in 5-5¾ hrs. (fares 12 fl. 15, 9.50, 6.40 c.).

The *Steamboat Route* on the Rhine from Rotterdam to Cologne viâ Arnhem (Cologne & Düsseldorf Co.) or viâ Nymwegen (Netherlands Steamship Co.), though offering some points of interest, is on the whole tedious.

Utrecht, see p. 392. The train crosses the canal *(Vaartsche Rhyn)* connecting Utrecht with the Lek, or main branch of the Rhine.

9½ M. *Zeist-Driebergen*, the former to the left, the latter to the right of the railway (steam-tramway to Arnhem, see p. 399; tramway to Utrecht, see p. 392). Zeist is the seat of a Moravian settlement, established here in 1746, with which a good school is connected. The community resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are distinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards,

plantations, corn-fields, pastures, and villas are passed in rapid succession. During the harvest the corn is stacked in a peculiar manner, and protected by roofs.

13 M. *Maarsbergen;* 21 M. *Veenendaal de Klomp,* noted for its honey (to *Nymwegen* and to *Amersfoort*, see p. 406). — To the left, at the edge of the wood on the heights, is seen the 'Pyramid of Austerlitz', a mound raised in 1805 in honour of the coronation of Napoleon I. — 25½ M. *Ede.*

From Ede a steam-tramway runs to *Wageningen* (Hotel De Wereld), an old town with 7600 inhab., 1½ M. to the S., connected with the Rhine by a short canal. It is the seat of an agricultural institution, *'S Ryks Landbouwschool*, with an experimental station and an agricultural collection.

The *Grebbe* (Hotel Grebbe, well spoken of), between Wageningen and Rhenen (p. 406), affords pleasant wood-walks. On the river-bank, about halfway between the two places, rises the *Heimenberg*, an eminence commanding an extensive view over the Betuwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the White Hill, near Prague, in 1620, sought an asylum and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

Near (30 M.) *Wolfheze* begins an extensive heath stretching to the Zuiderzee. — 33 M. *Oosterbeek* (Hotel De Doornenkamp; Hotel Schoonord), with numerous villas, is also a station on the steam-tramway to Driebergen and Zeist mentioned below. Near it are the hill of *De Duno*, a good point of view, and the old château of *Doorwerth*, with its double towers. — As Arnhem is approached the train commands several picturesque glimpses of the Rhine on the right, and of *Sonsbeek* (p. 401) on the left. The fertile district to the right, enclosed by several branches of the Rhine, is known as the *Betuwe* or 'good island', while the sandy tract to the N., between Arnhem and the Zuiderzee, is called the *Veluwe*, or 'barren island'.

35 M. **Arnhem.** — **Hotels.** *Bellevue (Pl. d), on a wooded eminence on the W. side of the town, commanding a fine view of the Betuwe and suitable for a prolonged stay, R. 2½-10 fl., D. 2½, pens. 6, board 4 fl., omn. 40 c.; *Hotel de Zon *(du Soleil;* Pl. a), near the bridge over the Rhine and the nearest to the station and the pier of the Netherlands Steamboat Co., R. from 2 fl., B. 75 c., D. 2½ fl.; *Hôt. des Pays-Bas (Pl. b), in the Groote Markt, not far from the pier of the Cologne and Düsseldorf Steamboat Co., R. from 1¾, B. ¾, D. 1¼ fl., omn. 40 c.; Zwynshoofd (Pl. c; 'Boar's Head'), established for 200 years, near the Rhyn-Kade, R. 2¼, D. 1½ fl., very fair; De Pauw ('Peacock'), Pauwstraat 7, near the station, a clean second-class inn, R. 2½, B. ¾, déj. 1, D. incl. wine 2¼ fl.

Cafés & Restaurants. **Café Central*, Vyzel-Straat, plat du jour 40 c., D. 1½ fl.; *Musis Sacrum* (see below); *Café Neuf*, Ketel-Straat; *Franziskanerbräu*, Bakker-Straat; *Railway Restaurant;* **Theetuin Rynsicht*, on the left bank, near the bridge, with good view of the town (baths in the vicinity). — Wine, at the *Bodega*, Groote Oord 8.

Concerts. *Musis Sacrum*, Velper-Plein, concerts on Sun. afternoons and evenings in summer and occasionally on Thurs. evenings; *Buitensocieteit* (p. 401).

Tramways from the Station and the Rynkade viâ the Velper-Plein to *Velp* (p. 401). — **Steam Tramways** to *Ede* and *Wageningen* (see above), and viâ *Oosterbeek* (see above), *Renkum*, *Wageningen*, and *Rhenen* (p. 406), to *Driebergen-Zeist* (p. 398).

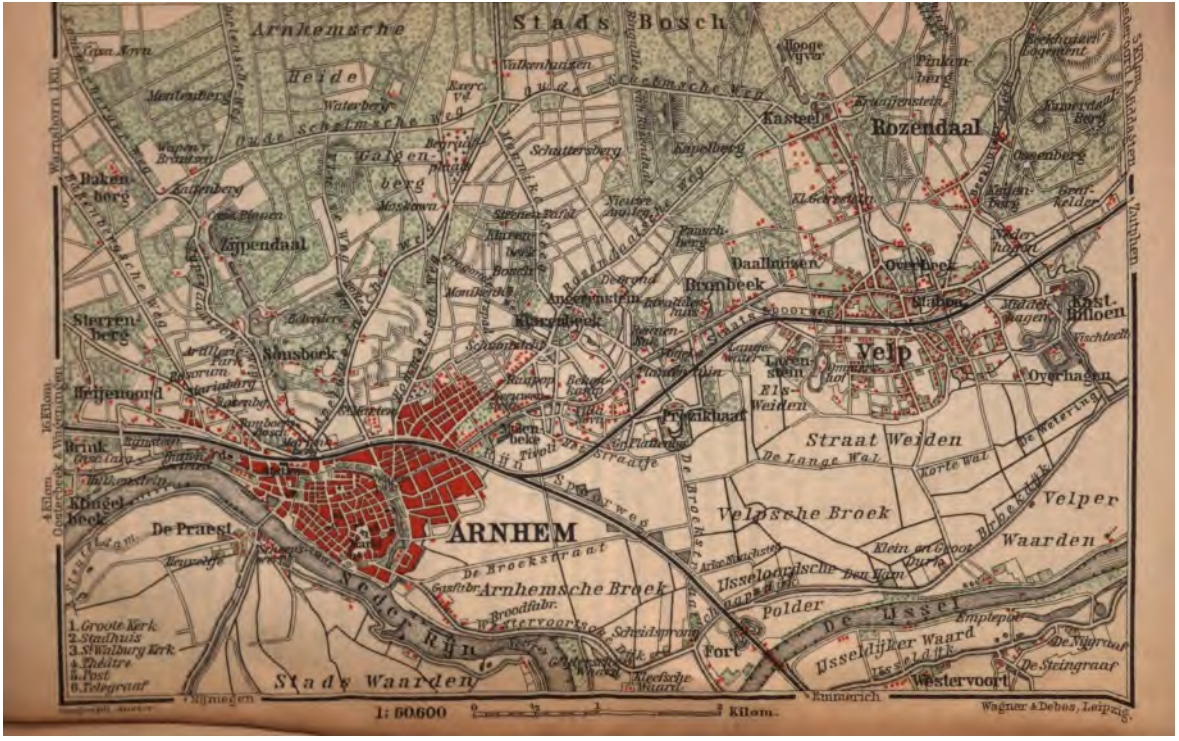
Cab within the town, with 56lbs. of luggage, 75 c.; outside the town, first hour 1½ fl., each succeeding hour 1 fl.; to Klarenbeek and Rozendaal, viâ the Steenen Tafel, returning by Velp and Bronbeek (2¼-2½ hrs.), about 3 fl.

Steamers. Local steamers to Nymwegen and Wageningen, twice or thrice daily in summer; to 'S Hertogenbosch and Amsterdam, thrice a week; and to Rotterdam, daily except Sunday. — Rhine steamers between *Rotterdam* and *Cologne*, see p. 271.

Arnhem, perhaps the Roman *Arenacum*, with 57,250 inhab. (½ Rom. Cath.), from 1233 to 1538 the residence of the Counts and (after 1339) Dukes of Guelders, is still the capital of the Dutch province of *Gelderland*, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelderland'). The town lies on the S. slopes *(Veluwezoom)* of the Veluwe or Velau range of hills (p. 399). The town was re-fortified by General Coehoorn at the beginning of the 18th cent., but the ramparts have now been converted into promenades. The old late-Gothic *Sabel Gate* (exterior front 1642), at the end of the Groote Markt, has been preserved. Arnhem, one of the most attractive towns in Holland, is a favourite residence of Dutch 'nabobs' from the East Indies.

Leaving the station at the N.W. end of the town, and bearing to the left, we pass through the Nieuwe Plein, then turn to the left and follow the main line of thoroughfare in the old town (Ryn-Straat, Vyzel-Straat, and Ketel-Straat), which leads to the E. to the attractive VELPER PLEIN. In the S. part of the town is the GROOTE MARKT, in which the Groote Kerk, with its conspicuous tower, and the Stadhuis are situated. The choir of the late-Gothic *Groote Kerk* (Pl. 1; sacristan lives on the N. side, fee 25 c.), commenced in 1452, now in process of restoration, contains the marble monument of Charles van Egmont, Duke of Guelders (d. 1538), the indefatigable opponent of the Emp. Charles V., a recumbent mail-clad figure, on a sarcophagus adorned with reliefs of the Apostles, etc. Above, on the N. wall of the choir, is the kneeling figure of the Duke beneath a wooden canopy. In the ambulatory is the elegant memorial tablet of the chancellor Joost Sasbout (d. 1546), by Jacob Colyn. The large organ was built in 1769; performances every fortnight in summer on Tues., 2-4 p.m. (adm. free). The tower, 318 ft. in height, contains a large chime of 45 bells. — To the E. of the church rises the *Stadhuis* (Pl. 2), erected at the end of the 15th cent. as a palace for Maarten van Rossum, general of Duke Charles of Guelders, modernized and converted to its present use in 1830, and recently restored. It is popularly known as the *Duivelshuis*, from its quaint sculptural decorations. — The *Public Library*, behind the Town Hall, contains mainly theological, historical, and legal works.

The Museum van Oudheden en Kunst (adm. on Wed. 2-4, free; in summer also on Sun., 11.30-1.30), also in the Markt, contains


Arnhemsche Heide
Stads Bosch
Valkenhuizen
Hooge Vijver
Pinkenberg
Kasteel
Rozendaal
Waterberg
Galgenberg
Schattersberg
Kapelberg
Bakenberg
Zijpendaal
Moskowa
Nieuwe Zijpenberg
Pauschberg
Daalhuizen
Overbeek
Brombeek
Klarenbeek
Sterrenberg
Sonsbeek
Heijenoord
Velp
Lienstein
Elsweiden
Fijnekhaar
Straat Weiden
De Lange Wal
Korte Wal
Velper Waarden
Velosche Broek
Klingelbeek
De Praest
ARNHEM
De Brocksstraat
Arnhemsche Broek
Usseloordsche Polder
De IJssel
Fort
IJsseldijkeer Waard
Westervoort
Stads Waarden
Nederrijn
1. Groote Kerk
2. Stadhuis
3. St Walburg Kerk
4. Schitre
5. Post
6. Telegraaf
Nijmegen
Emmerich
1:50000
Kilom.
Wagner & Debes, Leipzig.

seals, coins, portraits, architectural models, etc. The gems of the collection are a carved ivory diptych of the 13th cent., forming the binding of a manuscript copy of the Gospels (Evangeliarium) of the 14th cent., from the Bethlehem Monastery near Doetinchem, and seven silver guild-cups of the 17-18th centuries.

On the S. side of the Markt is the *Gouvernementsgebouw*, occupied by the provincial government and erected on the site of the former Prinsenhof, or palace of the Dukes of Guelders. The *Rijksarchief*, in the Eusebius-Binnen-Singel, was erected in 1880 in stone and iron. — The *House of Messrs. Hesselinck* (now a wine-house), of the middle of the 17th cent., is architecturally interesting. It contains a small collection of Spanish antiquities (connoisseurs admitted; fee).

The Roman Catholic *Church of St. Walburga* (Pl. 3), a Gothic structure of the 14th cent., to which the St. Walburg-Straat leads to the right (S.) of the Stadhuis, has two towers and contains a modern carved altar and a modern pulpit.

Environs. The district around Arnhem is the most picturesque in Holland. The grounds of many of the numerous country-seats in the vicinity are open to visitors. The inns are generally good. — About 1/2 M. from the station lies *Sonsbeek*, a country seat with a wooded park and small lakes, now belonging to the town. In the park is the *Hôtel-Pension Sonsbeek*. The Belvedere Tower (100 steps) commands a beautiful view of the park and the fertile Betuwe as far as the Eltener Berg and the distant heights of Cleve.

Immediately to the W. of the town rises the *Reeberg*, an eminence with extensive pleasure-grounds and a casino ('Buitensocieteit'), where in summer on Sun. and Wed. evenings concerts are given (introduction by a member required; tramway-station). Higher up is the country-residence of *Heyenoord*, adjoining which there are beautiful walks through the woods in all directions, provided with benches at intervals.

The *Velp Road, flanked with numerous villas, runs to the E. from the Velper Plein to Zutphen (tramway and cabs, see p. 399). About 2 1/4 M. from Arnhem, on the left, is *Klarenbeek*, where, from a grove beside the 'Steenen Tafel' (stone table), a fine view of the Rhine Valley is obtained. At *Bronbeek*, to the left of the road a little farther on, is a hospital for the soldiers of the colonial army, endowed by William III.; it contains a number of old cannon and other weapons captured in Acheen (admission 50 c.). Farther on is the village of *Velp* (Hotel Heerenlogement), consisting almost entirely of country-residences (railway-station, see p. 385; tramway to Arnhem 25 c.; steam-tramway to Dieren, see p. 385). About 1 M. to the N. is the estate of *Rozendaal*, with fine trees, lakes, and fountains (fee 1/2 fl., a party 1 fl.); adjacent is the *Hotel op den Berg*. To the E. of Velp is the château of Biljoen, built

about 1530 by Duke Charles of Gueldern; and farther on, in the direction of Dieren, are *Beekhuizen* (Hôtel Garni, pens. 3½ fl., well spoken of), *Rhederoord* (p. 385), and *Middachten* (p. 385).

From Arnhem to *Zutphen (Salzberpen)*, see R. 49; to *Nymwegen*, see p. 403; viâ *Zevenaar-Elten* to Cleve, see below and p. 403.

The next stations are *Westervoort* and *Duiven*. — 44 M. *Zevenaar*, the frontier-station of Holland and junction of a line viâ *Doetinchem* and *Ruurlo* to *Winterswyk* (p. 386). 49 M. *Elten* is the frontier-station of Prussia.

55 M. **Emmerich** *(Hôtel Royal; Hof von Holland; Hôtel Bahnhof; Rheinhof)*, on the Rhine, is a clean, Dutch-looking town with 9700 inhabitants. At the upper end rises the Gothic tower of the church of *St. Aldegonde* (1283); at the lower end is the *Münster*, a church in the Romanesque style of the 11-12th cent., with interesting art-treasures in the sacristy. — Next stations *Empel* and *Wesel*, a strongly fortified town at the influx of the *Lippe* into the Rhine. A branch-line diverges here to *Bocholt* and (24 M.) *Winterswyk* (p. 386).

92½ M. **Oberhausen** *(Holländischer Hof; Rail. Restaurant)*, on the *Ruhr*, is the junction for Ruhrort and for the Cologne-Minden railway. — Hence to —

136 M. *Cologne* (1 hr. by express-train), viâ Düsseldorf, see *Baedeker's Rhine*.

55. From Cologne to Amsterdam and Rotterdam *(Hoek van Holland)* viâ Cleve and Nymwegen.

154 or 167 M. Express from Cologne to *Nymwegen*, 92 M., in ca. 3 hrs. (fares 12 ℳ, 9 ℳ 10 pf., 6 ℳ); to (154 M.) *Amsterdam* in 5 hrs. (19 ℳ, 14 ℳ 30, 9 ℳ 90 pf.); to (167 M.) *Rotterdam* in 5½ hrs. (19 ℳ, 14 ℳ 90, 9 ℳ 90 pf.). Prussian Railway to Cleve; thence Dutch Railway. Dutch custom-house at Nymwegen; German at Cranenburg.

Cologne, see *Baedeker's Rhine*. — Thence to *Cleve*, express in 2¼ hrs., viâ *Neuss*, *Crefeld*, and *Goch*. At Goch a line (on which the express-trains between Berlin and London viâ Flushing run; R. 36b) diverges to Gennep, Beugen, Uden, Veghel (p. 409), and (63 M., in 1¾ hr.) Boxtel (p. 409).

74 M. **Cleve.** — **Hotels**, all with gardens. *Bad-Hôtel & Hôtel Stirum, in the Thiergarten, to the W. of the town, connected with the hydropathic establishment of *Friedrich-Wilhelmsbad*. R. from 3½, B. 1¼, D. 3, pens. 6-8 ℳ, omn. 60 pf.; *Prinzenhof, on a hill to the S.E. of the town, with a large park, R. 2½-4, B. 1, D. 3, pens. 5-8 ℳ; *Rosaers, by the Thiergarten, R. 3, B. 1, D. 3, pens. 5-7, omn. ½ ℳ; *Maywald, on the hill to the S., R. 3, B. 1, D. 3, pens. 7 ℳ. — Loock, opposite the post-office; Holtzer, near the castle; Rheinischer Hof, near the station, R. & B. 1½-2½, D. 1¼ ℳ.

Bath. *Lampe; Deutscher Kaiser; Grosser Kurfürst*, with a stucco ceiling of 1677. — Cafe-Restaurant: *Kaiser Friedrich*, Haagsche Strasse.

Post Office in the Haagsche Strasse.

Visitors' Tax for a stay of more than a week, 5 ℳ.

Cleve, Dutch Kleef, once the capital of a duchy of that name,

with 11,000 inhab., is charmingly situated on three hills which form part of a wooded range, and is much frequented as a summer-residence by Dutch families.

On an abrupt and picturesque eminence in the middle of the town rises the old *Schloss* or *Schwanenburg* (the court of which contains a Roman altar found in the neighbourhood), with the *Schwanenthurm* ('swan's tower'), 184 ft. in height (fine view), erected in 1493. The Schloss is now occupied by law-courts and a prison. In front of it rises a modern monument to John Sigismund, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. In the market-place is the *Lohengrin Monument*, erected in 1882 to commemorate the legend of the Knight of the Swan, the scene of which is laid at Cleve.

The Gothic *Stiftskirche*, an imposing brick edifice (1341-56), contains several monuments of Counts and Dukes of Cleve (the finest that of Adolph VI., d. 1394), and one of Margaretha von Berg (d. 1425).

To the S.E. lies the *Prinzenhof*, built in 1664 by Maurice of Orange-Siegen, when stadtholder of the duchy of Cleve. — About 3 M. farther on, beyond the *Haus Freudenberg* (pens. 5 *M*), a summer-hotel, we reach '*Berg en Dal*', with the empty tomb of Prince Maurice (d. 1679), restored in 1811 by Napoleon I. (adjacent a *Restaurant).

The hills to the W., with the pleasant *Thiergarten*, laid out as a park in 1654, extend beside the road and railway as far as Nymwegen. — The tower on the *Clever Berg* (350 ft.), to the S.W. of the Thiergarten, commands one of the finest views on the Lower Rhine.

From Cleve to Zevenaar, 11 M., railway in 1 hr. (fares 2 *M* 80, 2 *M* 10, 1 *M* 40 pf.), crossing the Rhine by means of a steam-ferry and passing (6 M.) *Elten* (p. 402). *Zevenaar*, see p. 402. — To the W. of the railway lies the village of *Schenkenschanz*, the name of which recalls the fortifications (Schanz) built in 1586 by Martin Schenk of Nideggen, at the point where the Rhine formerly divided into the Waal and the Rhine.

At Cleve begins the Dutch Railway. — 77 M. *Nutterden*; 80 M. *Cranenburg*, last station in Prussia; 84 M. *Groesbeek*, seat of the Dutch custom-house.

92 M. **Nymwegen.** — **Hotels.** *Keizer Karel, Keizer Karelsplein (Pl. 7), 1/4 M. from the station, R. & B. from 2½, D. (at 5.30 p.m.) 2½, pens. 4-6 fl., omn. 25 c.; *Hotel Ariens, Priem-Straat, near the flying bridge across the Waal, a commercial house with moderate charges, R. 1½, B. ¾, déj. 1, D. 2, pens. 3½, omn. 1/4 fl.; Mulder, Lange Burcht-Straat 43, near the Valkhof, R. from 1½, B. ¾, déj. 1, D. 2¾, pens. from 3½, omn. 1/4 fl.; Hôtel Métropole, in the same street. — Hof van Brabant, in the Kornmarkt; Hôtel Bellevue, Spoor-Straat, with café; Hotel Jacobs, next door; Oranje Hotel, near the rail. station, R. & B. from 2, D. 2, pens. from 4 fl., small. — Omnibus from the station to the town, 20 c. — The *Hotel Berg en Dal (see p. 406), 3½ M. to the E. of Nymwegen (steam-tramway, see p. 404), is much frequented in summer: R. from 2, B. ½ fl., déj. 80 c., pens. 3½-5 fl.; good table-d'hôte (5 p.m., 2 fl.) and restaurant. The neighbouring Oud Berg en Dal Hotel is a family hotel in a simpler style.

Cafés. **Métropole*, elegantly fitted up; *Suisse, Burcht-Straat, with a winter-garden; *Hamerslag*, in the market-place; Helvetia, Bellevue, Spoor-

Straat; *Duppen*, Valkhof. — The *Societeit Burgerlust* (p. 405) is generally open on polite application.

Concerts every Sun. in summer at 2 p.m., in the Valkhof.

Post & Telegraph Office (Pl. 4), Lange Hezel-Straat.

Baths, in the Waal. *Warm Baths* near the Kronenburg Park.

Steam Tramways from the Station to *Beek* (p. 408), to *Berg en Dal* (p. 406), and to *Neerbosch* (p. 406). — **Tramway** from the Molen-Straat to *St. Anna*.

Steamboats. *Netherlands Steamship Co.* ('*Nederlandsche Stoomboot Maatschappy*') between *Rotterdam* and *Cologne*, see p. 398. — Local steamer to *Arnhem*, see p. 400.

Nymwegen (30 ft.), Dutch *Nijmegen* (pronounced *Nimvegen*), with 42,850 inhab. (3/4 Rom. Cath.), the *Noviomagus* of the Romans, occupies a site on an amphitheatre of seven hills, rising from the left bank of the *Waal*. In the Carlovingian epoch it was frequently the residence of the emperors; subsequently it became a free imperial town and a member of the Hanseatic League, and in 1579 it joined the Union of Utrecht (p. 393). It was captured by the Spaniards in 1585, and was retaken by Maurice of Orange in 1591. The French under Turenne occupied the town in 1672, but evacuated it at the peace of Nymwegen.

In 1877-84 the old fortifications encircling the town were converted into a broad promenade. To the W., near the station, lies the *Kronenburg Park*, with a rockery and waterfall, containing one of the sixteen towers that strengthened the old town-walls. On the S. side lies the *Keizer-Karels-Plein* (Pl. 7), the finest square in the town.

Almost in the centre of the town rises the *Groote Kerk* or *Church of St. Stephen* (Pl. 1; Prot.), a Gothic edifice, begun in 1272 and substantially completed in the 14th and 15th cent., though there are a few modern additions. The barrel-vaulting of the nave, supported by 35 slender pillars, replaces a former and more strictly Gothic pointed vaulting. The choir contains the *Monument of Catherine of Bourbon* (d. 1469), wife of Adolphus, Duke of Guelders, with a 'brass' bearing the figure of the duchess. Below are representations of the Apostles and sixteen coats-of-arms of the House of Bourbon. The organ is a fine instrument (public performance every Tuesday in summer, 3-4 p.m.). The upper part of the tower, which had suffered seriously from fire and bombardment, was renewed in 1593 in the Renaissance style; the top commands a fine view (sacristan, Markt 22). On the old *Grammar School* (1544), near the churchyard, are some mutilated sculptures.

Through the *Kerkboog* we descend hence to the E. to the *Groote Markt* (Pl. 2), with the old *Weigh House* and *Fleshers' Hall*. The building, which is detached on three sides, was probably built in 1612 by H. de Keyser, and renewed in 1885. — Farther on, to the right in the Korte Burcht-Straat, stands the —

**Stadhuis* (*Pl. 3*), rebuilt in the Renaissance style in 1554, and *restored in 1879*. The statues of German monarchs on the façade *are copies of the originals.*

Waal
NIJMEGEN
Persingen
Ooij
Meer
Ubbergsche p.
Ubbergen
Beeksche polders
Beek
Wijler Meer
Beeksmansuitg.
De Kop
Kerk
Arboretum
Wester Akker
Ravenbuig
Stollenbuig
Het Spijker
Begraafp.
Het Molenveld
Spreken de put
Galgenveld
Geldersch Hof
Groenewoud
Vaderkuren
Quakkenbuig
Wolfsheuvel
Sterrenberg
Vossenhutte
Dairyds berg
Hol Berg dal
Zilverdiepe dal
Dennenberg
Oudberg dal
Boldeurusche Weg
De vier perken
Geldenberg
Louisa dal
Achterweg
Tiltenpat
Preelstoel
Anoolenburg
Wester Meerwijk
Oster Meerwijk
De Koepel
De Ploeg
Het Vlenke Land
Molen
St Anna
Marienbust
Marienboom
Heijendal
Hatertsche Heide
Brakkenstein
De Drieharen
Tafelberg
Fliierenberg
Station
Exercitie Terrein
Meerbeach
Hertogenbosch
Willer
Mook
Groesbeek
1 : 50.000
Geograph. Anst. v.

The VESTIBULE contains raised seats adorned with beautiful Renaissance carving (by *Guert van Dulcken*), on which the magistrates formerly sat in criminal cases (the *Vorfiure* of the Dutch town-halls were formerly used as the seat of municipal tribunals, '*Vierschaare*'), and an interesting clock of 1597 (restored). The 'Riddle of Nymwegen' is a picture representing a complicated relationship of the year 1609. — The INTERIOR possesses a few pictures, among which are the old château of Valkhof (see below) by *Jan van Goyen*, and portraits of the ambassadors who here signed in 1678 the Peace of Nymwegen between Louis XIV., the States General, and Spain. Several of the rooms are hung with old tapestry.

The town-hall also contains an interesting **Museum** (adm. week-days 10-4, 25 c., Sun. 12-3, 5 c.; catalogue 50 c.). In the first room are mediæval and modern objects, among which are the silver-mounted drinking-horn of the Skippers' Guild; a *Nautilus Cup (No. 131) of 1580 in silver repoussé work, 1 ft. high; missals of the Bakers' Guild; a wooden tun, used for the public punishment of adulterers; the sword with which Counts Egmont and Hoorn are alleged to have been executed (p. 112); coins of Nymwegen; ancient MSS. and documents; and some of the original statues from the façade. The second room contains prehistoric, Germanic, and Roman antiquities, all discovered in the vicinity of Nymwegen. Among them are numerous coins and a sarcophagus constructed of 52 tiles bearing the stamp of the tenth legion.

The Burcht-Straat continues in an easterly direction, and then turns slightly towards the left, passing a small square with a *Monument* (statue of Victory after Rauch) erected to commemorate the construction of the railway from Nymwegen to Cleve (1865), and the *Societeit Burgerlust* (p. 404). It ends at the shady pleasure-grounds of the VALKHOF (Pl. 5), laid out on an eminence above the Waal. Here are the scanty ruins of a large Romanesque palace of the Carlovingian emperors, to which Eginhard, the biographer of Charlemagne, assigns an equal rank with the celebrated palace at Ingelheim. It was destroyed by the French in 1796. Of the 12th cent. palace-church only a fragment of the choir is extant. An interesting and well-preserved relic is the sixteen-sided Gothic *Castle Chapel*, consecrated by Pope Leo III. in 799, but rebuilt after a fire in 1047, again in the 12th cent., and finally in the Gothic period (key kept by the custodian of the Valkhof grounds). The legend of the Knight of the Swan is related of Nymwegen as well as of Cleve (comp. p. 403).

At the E. end of the old town, reached from the Valkhof by an iron bridge erected in 1886, rises the **Belvedere*, a lofty building resembling a tower (now a café, 10 c. charged for the ascent). The present building was erected by the town in 1646, on the foundations of one of the towers of the fortifications. The platform commands an extensive and pleasing prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe, and the Waal, Rhine, Maas, and Yssel. To the S.E. of the Belvedere lies the *Huner-Park* (Pl. 6).

The best view of Nymwegen is obtained from *Lent*, a village on the right bank of the Waal, connected with the town by means of a flying bridge (Gierpont). A bastion, known as the *Knodsenburg*, was built here in 1590 by Prince Maurice of Orange.

The well-wooded and undulating environs of Nymwegen rival in

beauty the neighbouring Arnhem and Cleve. At the finest point, about 3½ M. to the E. of the town, is situated the **Hotel Berg en Dal* (p. 403), commanding one of the loveliest prospects on the lower Rhine. To reach the hotel we may follow either the direct road (steam-tramway in 20 min., see p. 404), or the way to the S. through the *Meerwyk* (2 hrs.), or the road to the N. (1½ hr.) viâ *Ubbergen* (Hôtel de la Promenade) and *Beek* (Hotel Spyker; Pens. Walburg, 3½-6 fl.), skirting the range of hills with their numerous villas. The last of these routes may be recommended for returning (tramway to Beek in 20 min.). The walk to the *Duivelsberg* on the *Wyler Meer* (20 min.) is also picturesque.

At *Neerbosch* (steam-tramway, p. 404) is Mr. I. van't Lindenhout's well-endowed orphanage, in which 900-1000 children are accommodated.

From Nymwegen to Amsterdam viâ Kesteren. The railway crosses the Waal by means of a three-arched bridge and beyond *Lent* (p. 405) traverses the *Betuwe*, the fertile district between the Waal and the Lek. We follow the Arnhem line (p. 407) viâ *Lent* and *Ressen-Bemmel* to *Vork*, where we join the line coming from Arnhem viâ Oosterbeek (p. 399).

107 M. *Kesteren*, the junction for *Dordrecht* (Rotterdam, Hoek van Holland, Flushing), see below.

We now cross the Rhine, and reach *Rhenen*, which possesses an old church with a massive late-Gothic tower, built in 1492-1531. Steam-tramways run hence to Driebergen (p. 398) and Arnhem. — 114 M. *Veenendaal*, the junction of the Arnhem-Utrecht line (p. 399). — 154 M. *Amersfoort*, and railway thence to Amsterdam, see p. 378.

From Nymwegen to Rotterdam viâ Kesteren and Dordrecht. — To (107 M.) *Kesteren*, see above. The next station is *Echteld*.

116½ M. **Tiel** (*Vermunt; Corbelyn;* steamer, see p. 411), a town with 10,400 inhab., on the right bank of the Waal, received its municipal liberties from Otho I. in 972; in the middle ages it was a commercial place of some importance. In 1582 it was unsuccessfully besieged by the Spaniards, but it was taken by Turenne in 1672. The Kleiberg Gate (1647) is the last relic of the fortifications.

121½ M. *Wadenoyen*, prettily situated; 125 M. *Geldermalsen*, on the *Linge*, the junction of the Boxtel and Utrecht line (p. 391). Then, *Beesd*, *Leerdam*, and *Arkel*.

139 M. **Gorinchem** or *Gorcum (Hotel Oosterwyk; Hotel van Andel)*, a busy town with 11,900 inhab., was one of the first places which the 'Water Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572. It is situated at the point where the Linge flows into the *Merwede*, the name given for a short distance to the river formed by the union of the Waal and the *Maas (2 M. to the W.)*, which between Dordrecht de Noord (p. 188) and Rotterdam resumes the name of Maas. On the side of the town next the river stand some fortified gateways of the 17th century.

A visit to Gorinchem and to *Woudrichem* or *Worcum* (steamboat every 2 hrs.) is full of interest for those who are interested in early Dutch brick and stone buildings with mosaic decorations, for landscape-painters, and also for salmon-fishers. — A little above Woudrichem is the *Castle of Loevenstein*. In 1619 *Hogerbeets* and *Hugo Grotius (De Groot)*, the pensionaries or chief senators of Leyden and Rotterdam, were condemned as Arminians (p. 411) to be imprisoned for life in this castle. The latter, however, with the aid of his wife, effected his escape in a book-chest the following year.

About 4 M. below Gorinchem, on the left bank, begins the *Biesbosch* (literally 'reed-forest'), a vast district, consisting of upwards of 100 islands, more than 40 sq. M. in area, formed at the same time as the Hollandsch Diep (p. 410) by a destructive inundation in 1421. No fewer than 72 market-towns and villages were destroyed by the floods and upwards of 100,000 persons perished. The Biesbosch is intersected by the broad artificial channel of the *Nieuwe Merwede*.

The next station is *Hardinxveld-Giessendam*. At *Sliedrecht* the railway crosses the Merwede and joins the line from Antwerp to Dordrecht. — 155 M. *Dordrecht*, and railway thence to *Rotterdam*, see pp. 410-12.

From Arnhem (p. 399) to Tilburg viâ Nymwegen and 'S Hertogenbosch, 52 M., railway in 2-2¾ hrs. (fares 4 fl., 3 fl., 2 fl.). The railway crosses the Rhine and traverses the fertile *Betuwe* (p. 399), viâ Elst, Ressen-Bemmel (p. 490), and *Lent* (p. 405). The *Waal* is next crossed.

10½ M. *Nymwegen*, see p. 403.

17 M. *Wychen*, with an old château, now the property of Baron Osy of Antwerp. — The train crosses the *Maas*. 21 M. *Ravestein*; 23½ M. *Berchem*; 26 M. *Oss*, the chief place for the manufacture of margarine, which is mostly exported to England; 29 M. *Nuland-Geffen*; 34 M. *Rosmalen*. — 38 M. *'S Hertogenbosch*, see p. 390.

The last stations are *Vught* (p. 390), *Helvoirt*, and *Udenhout*.

52 M. *Tilburg*, see p. 409.

56. From Maastricht to Nymwegen *(Dordrecht, Amersfoort-Amsterdam)*.

81 M. Railway *(Holland. Staatsspoorweg)* in 2½-4 hrs. (fares 5 fl. 50, 4 fl. 25, 2 fl. 75 c.).

Maastricht, see p. 239. — The railway follows the general course of the Maas, but at some distance from the stream. 3¾ M. *Bunde*; 8 M. *Beek-Elsloo*. — 13 M. *Sittard* (Hotel Hähnen), a small manufacturing town (5100 inhab.) with a handsome 13th cent. parish-church; branch-line to *Herzogenrath* (18½ M.; see *Baedeker's Rhine*). — From (17 M.) *Susteren* a diligence plies daily to the little town of (4 M.) *Maaseyck* (p. 190), on the other side of the Maas. — 20 M. *Echt*; 23½ M. *Maasbracht*.

28 M. **Roermond** *(Munster Hotel; Lion d'Or*, R. 1¾, B. ¾, déj. 1¼, D. incl. wine 2¼, omn. ¼ fl.; *Dahmen-Wakkers)*, a town

with 11,300 inhab., at the confluence of the *Roer* and the Maas, possessing considerable cloth-factories. The Romanesque **Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, has recently been restored by Cuypers and elaborately decorated. Behind is one of the old towers of the fortifications. *St. Christopher's* is adorned with paintings. A picturesque avenue leads to the S. to the (1 M.) *Redemptorist Chapel.* — Roermond is the junction for the München-Gladbach and Antwerp railway (R. 17). — 31 M. *Swalmen;* 36 M. *Reuver;* 38½ M. *Belfeld;* 41 M. *Tegelen.*

43 M. **Venlo** (*Hotel Zwynshoofd*, R. 2, D. 2¼ fl.; *Hotel Huenges; Hotel Gerritzen*, R. & B. 1¾-2 fl., D. 1 fl. 80 c.), a town with 11,300 inhab., lies on the right bank of the Maas, and is connected by a bridge with the opposite village of *Blerik.* It was formerly strongly fortified and sustained numerous sieges, but the works were razed in 1868. The *Stadhuis* in the market-place, a highly picturesque erection of 1595, contains a few interesting paintings by the artist-antiquary Hubert Goltzius (1526-83), who spent his youth in the town. In the church is some carving by an artist of the 17th cent., signing himself 'G. S'. Venlo is the junction of railways to München-Gladbach (p. 193), to Wesel (Paris and Hamburg line), to Boxtel-Rotterdam (R. 57) and to Flushing (R. 36b). — Steam-tramway viâ Tegelen (see above) to *Steyl.*

Steamboat on the Maas from Venlo to Rotterdam, thrice a week; see Van Santen's Officieele Reisgids.

The train crosses the Maas. At *Blerik* (see p. 409) the line to Rotterdam diverges to the left.

49 M. *Grubbenvorst-Klooster;* 50 M. *Grubbenvorst-Lottum;* 52½ M. *Meerlo-Tienray;* 57 M. *Venray;* 61 M. *Vierlingsbeek;* 65 M. *Boxmeer* (Hotel Boomgard), with an old castle and town-hall; 69½ M. *Beugen*, the junction for Boxtel and Wesel (p. 402); 72 M. *Cuyk.* Near (75 M.) *Mook*, on the heath of the same name, the Counts Louis and Henry of Nassau, brothers of William, the Silent, were defeated and slain by the Spaniards, on April 14th, 1574.

81 M. *Nymwegen*, see p. 403.

57. From Cologne to Rotterdam *(Hoek van Holland)* viâ Venlo, Boxtel, and Breda *(Flushing).*

154½ M. Express in 6 hrs. (fares 19 ℳ, 14 ℳ 90, 9 ℳ 90 pf.). *Prussian Railway* to Venlo; thence *Dutch State Railway.* — *Stations at Rotterdam*, see p. 270. — This line is part of the express through-routes between England and North Germany, etc., in connection with the steamers from Hoek van Holland to Harwich (p. 265) and from Flushing to Queenborough *(p. 266).*

From Cologne the train runs viâ *Neuss, Crefeld,* and *Kempen, crosses the* Prussian frontier beyond *Kaldenkirchen*, and reaches *Venlo in* ¾ hr. For details, see Baedeker's Rhine.

55 M. **Venlo** (see p. 408), the seat of the Dutch custom-house authorities, and junction of the lines from Maastricht to Nymwegen (R. 56), and from Paris to Hamburg (viâ Wesel). — The Rotterdam line crosses the Maas, diverges from the Nymwegen line at *Blerik* (see p. 408), and traverses the morass of *De Peel* (25 M. long, 6 M. wide), which yields excellent peat. 56½ M. *Horst-Sevenum;* 69½ M. *Helenaveen;* 73 M. *Deurne.* — 79½ M. **Helmond**, a town with 7000 inhab. and a Gothic church, on the *Zuid-Willems-Kanaal*, which the railway crosses. Steam-tramway to Veghel (p. 402) and 'S Hertogenbosch (p. 391). — 84½ M. *Nuenen-Tongelre.*

87½ M. **Eindhoven** *(Hof van Holland)*, a manufacturing town with 4500 inhab., the junction of the Hasselt and Utrecht line (p. 390), which the present route now follows. Steam-tramway to Geldrop. — 99 M. *Best.*

100 M. **Boxtel** *(Hotel van Dyk*, R. from 1¼ fl., B. 60 c ; *Hotel Boxtel; Rail. Restaurant)*, situated at the influx of the *Beerze* into the *Dommel*, junction for the lines from Goch (p. 402) and for the line viâ 'S Hertogenbosch to Utrecht (p. 391). Our line turns to the W., and farther on crosses the *Nieuwe Ley*, another tributary of the Dommel.

105 M. *Oisterwyk.* — 110½ M. **Tilburg** *(De Gouden Zwaan; Hotel Brox*, R. 1¼ fl., B. 60 c., déj. 1, D. 2, omn. ¼ fl. ; *Hôtel-Restaurant de la Station)*, a woollen-manufacturing town of 40,680 inhab., with a new Gothic church. Tilburg is the junction of the 'S Hertogenbosch and Nymwegen line mentioned above. A branch-line also diverges here to *Alphen, Baarle-Nassau, Weelde-Merxplas*, and (19 M., in ¾-1¼ hr.) *Turnhout* (p. 146), and a steam-tramway to *Waalwyk* (p. 391). — 118 M. *Gilze-Ryen.*

124 M. **Breda.** — **Hotels.** De Kroon, De Zwaan, both in the Bosch-Straat, the principal street; Wapen van Nassau, at the corner of the School-Straat and Kraan-Straat, R. & B. 1 fl. 30 c., D. 1, S. ½ fl. — **Cafés-Restaurants.** *Hof van Holland*, near the Protestant church; *Railway Restaurant.*

Breda, a fortified town with 26,400 inhab., lies on the *Merk* and the *Aa*, by means of which rivers the whole surrounding country can be laid under water. The Protestant Church *(Hervormde Kerk)* near the market-place, a Gothic edifice dating from 1290 (present choir consecrated in 1410), with a tower recently restored, contains a late-Gothic monument to Count Engelbert I. of Nassau (d. 1443), and an imposing Renaissance *Monument to Count Engelbert II. (d. 1504), the friend of Charles the Bold and Stadtholder of the Netherlands under Emp. Maximilian, and his wife Limburg of Baden. The latter, the work of *Thomas Vincenz* of Bologna, who, though a pupil of Raphael, followed Michael Angelo's style, was erected by Count Hendrik (d. 1538), Engelbert's nephew and successor, a general and favourite of Charles V., and husband of Claude de Châlons, heiress to the principality of Orange in the *S. of France. The figures*, sculptured in Italian alabaster, repose

on a sarcophagus, while four kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably-executed armour of the count. [This monument was the model for that of Sir Francis Vere in Westminster Abbey.] Many of the other monuments are also interesting, particularly those of Count Borgnival (d. 1536) and Dirck van Assendelfft (d. 1553; the latter much defaced by the iconoclasts). The choir contains some good wood-carving, representing monks in comical attitudes, intended as a satire on the clergy; a Renaissance font in copper; and the fine 'brass' of Willem van Gaellen (Galen; executed after 1539). — The *Old Castle*, begun after 1536 under Hendrik and his son Reinier, Prince of Nassau (d. 1544), by Thomas Vincenz (see p. 409), was completed under William of Orange, King of England, by Jacob Romans in 1696. It has, however, been completely altered in converting it into a military school. No trace is now left of the former magnificence of this castle, in which William of Orange and Counts Egmont and Hoorn conducted the preliminaries for the Compromise of the Dutch Nobles in 1566 (comp. p. 104). — The park in front of the castle, formerly called Hof van Valkenberg and now much altered, also dates from the 16th century. — From Breda to *Roosendaal* and *Flushing*, see R. 36 b.

STEAM TRAMWAYS run from Breda: 1. Viâ *Zundert* and *Wuestwezel* to (30 M.) *Antwerp* (p. 146); — 2. Viâ *Oudenbosch* (p. 270) and *Gastelweer* (branch-line to Roosendaal, p. 270) to *Steenbergen*; — 3. To *Oosterhout*, and thence on the one side to *Dongen*, a small town with 4300 inhab., and on the other to *Geertruidenberg* (p. 391).

Near (130½ M.) *Langeweg* the line crosses the *Dintel* and passes (133 M.) *Lage-Zwaluwe*, the junction for the line to Antwerp (p. 270) and the line from 'S Hertogenbosch (p. 391), which proceeds to *Moerdyk* on the Hollandsch Diep. We now reach the **Bridge over the Hollandsch Diep**, an arm of the sea which was formed in 1421 (comp. p. 407). This vast structure was begun in May, 1868, and completed in November, 1871.

The breadth of the bay at this point is 1⅝ M., but owing to stone piers projecting into the water the bridge, which has fourteen iron arches with a span of 110 yds. each, is only ⅞ M. in length. The foundations of several of the stone buttresses which support the bridge are 50-60 ft. below low-water mark. Fine view over the expanse of water.

At the N. end of the bridge lies (137½ M.) *Willemsdorp* (Hôtel-Restaurant Waterloo, a favourite resort of artists).

142 M. **Dordrecht.** — **Hotels.** BELLEVUE, Groothoofd 25, beautifully situated near the Merwe-Kade, or steamboat-pier, R. from 1¾, B. ¾, déj. 1, D. 2, incl. wine 2½, pens. 3½-5 fl.; HOTEL PONSEN, with restaurant and garden, at the station, R. 2 fl., B. 60 c., déj. 1 fl. 20, D. incl. wine 2 fl. 30 c., pens. 4 fl., well spoken of; AUX ARMES DE HOLLANDE, just behind the Bellevue, in the Wyn-Straat, R. 1½-3, B. ¾, déj. 1, D. 2, pens. from 3 fl.; *HÔTEL DE POLOGNE*, Voorstraat 226, R. 1¾ fl., B. 60 c., D. 1¼-1½, pens. 3½ fl.; *HOTEL HENDRIKS*, Vriese-Straat 12, with café-restaurant, R. & B. 1¼ fl., D. 80 c., well spoken of.

Tramway from the station through the town to the Merwe-Kade, con-

veying luggage not over 66 lbs. in weight. — **Steam Ferries** from the Blaauwpoort to *Zwyndrecht* (p. 412) and from the E. end of the Merwe-Kade to *Papendrecht* (3 c.).

Steamboats. Local steamer to *Rotterdam*, 6-8 times daily in summer (fares 45 or 30 c.; starting from the Groothoop). Steamer of the Netherlands Steamship Co. to *Rotterdam*, and upstream to *Tiel*, *Nymwegen*, and *Cologne*, see p. 398.

British Vice-Consul, *E. Boonen*.

Dordrecht, usually called *Dordt* or *Dort* by the Dutch, with 38,460 inhab., ship-building yards, and considerable timber-trade, is situated upon an island, separated from the mainland by the calamitous inundation of 1421 (p. 407), and surrounded by the Merwede (p. 406), which admits sea-going vessels of heavy tonnage, the Oude Maas, and the Dordtsche Kil (p. 188). The town was founded in 1008 by Count Dietrich of Holland, and in the middle ages was the wealthiest commercial city in Holland, next to Tiel. Many quaint old houses (nearly 600) in the town date from this prosperous period. In 1572 the first assembly of the independent states of Holland was held here. From Nov. 13th, 1618, till May 9th, 1619, the famous Synod of Dort held its meetings here, which were attended also by deputies from England and Scotland. The synod was convened with a view to effect a compromise between the *Arminians* (or *Remonstrants*), who were supported by Oldenbarnevelt, Grotius, and other leaders of the republican party, and the austere *Gomarists* (or *Calvinists*), on whose side stood Maurice of Orange. The result was a victory for the latter.

On leaving the station we follow the tramway, and, crossing a canal-bridge, reach the town in 5 min.; the principal street leads in 5 min. more to the picturesque *Oude Haven*, the principal canal, and to the small *Vischbrug*. Beyond this bridge we may either turn to the left (Groenmarkt) towards the *Stadhuis*, originally a late-Gothic edifice, with a façade rebuilt in 1835 in the rococo style, and the Groote Kerk, or to the right (Wyn-Straat) to the museum (see p. 412).

The Gothic Groote Kerk *(Onze lieve Vrouw)* dates from the 14th cent., the choir from the 15th. The lofty and conspicuous tower is ascended by a flight of 365 steps. The interior (106 yds. long; nave 88 ft. high) rests on 56 pillars, and, though bare, produces an imposing effect. The fine old carved *Choir Stalls, executed by *Jan Terween Aertsz* in the Renaissance style in 1538-42, are the most important work of the kind in Holland (recently unskilfully cleaned). The interesting representations on the backs of the stalls illustrate (right) the Triumph of the Church and the Eucharist, and (left) the Triumphal Entry of Charles V. (a reproduction of Dürer's Triumphal Procession of Maximilian I.). A screen of brass (1743) separates the choir from the nave. The marble pulpit dates from 1759, and several of the ecclesiastical vessels from the 18th century. *The sacristan* lives on the N. side of the church (fee 25 c.).

The Wyn-Straat (see p. 412) leads past the small Scheffers-

Plein, which is embellished by a bronze statue of the eminent painter *Ary Scheffer* (1795-1858), a native of Dordrecht, by Mezzera (1862). — To the right, farther on, stands the —

MUSEUM (daily 9-4; adm. 10 c.; catalogue 25 c.), a gallery of pictures, chiefly by modern artists.

Among the OLDER PAINTINGS are: *J. de Baen*, Portraits of the brothers De Witt (p. 297; natives of Dordrecht) and their parents; *C. Bisschop*, Regents and lady-managers of the Hospital in 1671; 4. *A. van Montfort*, surnamed *Blocklandt*, Last Supper; 5. *F. Bol*, Portrait of himself; *7, 8. *A. Cuyp*, Landscapes; 11. *A. de Gelder*, Portrait of Notemans, the sculptor; *20. *Maes*, Portrait of Jacob de Witt; 27. *Willaerts*, View of Dordrecht in 1620.

Among the MODERN PAINTINGS are works by *L. Apol* (No. 20), *J. Bosboom* (40), *G. H. Breitner*, *Jos. Israels* (*63), *Jac. Maris* (*90), *W. Maris* (91), *Mauve* (92), *Neuhuys* (95), and *Alma Tadema* (120). — The whole of one of the principal walls of the saloon is devoted to *Ary Scheffer* (see above), being occupied by pictures (chiefly copies), drawings, and several works in plaster of Paris (recumbent figure of his mother). — We also notice a bust of the Grand Pensionary Jan de Witt, by *A. Quellin* (1665).

At the end of the Wyn-Straat, near the Hôtel Bellevue, stands the *Groothoofd-Poort*, an ancient city-gate, rebuilt in 1618, with reliefs and a dome of 1693. The interior is occupied by the collection of antiquities belonging to the '*Oud-Dordrecht*' society; adm., daily, except Mon., 10-4 (in winter 10-3), 25 c., Sun. 10 c. (catalogue 25 c.).

In the VESTIBULE are 'gable-stones', with reliefs and inscriptions; chimney-piece of the 14th century. — On the FIRST FLOOR are a few paintings: *P. Weyts*, Synod of Dort; *Doudyns*, Burning of the Church of St. Nicholas at Dordrecht in 1568, Siege of Dordrecht by John, Duke of Brabant, in 1418; *A. Cuyp*, Two door-panels, painted in grisaille; *Schouman and Schotel*, Siege of Dordrecht by the French in 1813. Here also are a carved wooden *Chimney-piece Border from the Klovenierdoelen, Scenes from the Passion from the Groote Kerk, and other wood-carvings; engravings; plans and views of the town; and portraits of eminent men. — On the SECOND FLOOR are models of ships, uniforms, weapons, flags. — In the DOME is a collection of medals (many referring to the death of the brothers De Witt, p. 297) and coins of the former country (afterwards province) of Holland, mostly coined at Dordrecht. Picturesque view of the busy Merwede and of the Maas ('de Noord') flowing thence to the N. towards Rotterdam.

The *Park Mervestein* and *Oranje Park*, to the S.E. of the town, are pleasant promenades.

After quitting the station of Dordrecht, the train crosses the *Oude Maas* by an iron bridge resting on six piers (views). — At (144½ M.) *Zwyndrecht* are extensive orchards and vegetable gardens. The dykes here command good views of Dordrecht and the broad Merwede. — 148 M. *Barendrecht* (steam-tramway to Rotterdam, see p. 271). — 151½ M. *Ysselmonde*, opposite the influx of the Dutch Yssel into the Maas, has a turreted château. — The train crosses the S. and narrower arm of the Maas and the *Noorder Eiland* and then the main arm of the Maas, by the bridge mentioned at p. 278. A fine view of the river and town is obtained.

154½ M. **Rotterdam**, see p. 270.

List

of the Flemish, Dutch, and Belgian Artists mentioned in the Handbook, with biographical notices.

Abbreviations: A. = architect; P. = painter; S. = sculptor; c., ca. = circa, about; b. = born; d. = died.

The Roman numerals refer to the Historical Sketch of Netherlandish Art in the Introduction. The name of a town immediately following the name of an artist is that of his birthplace; those at the end of the notice are the scenes of his professional activity. — In the spelling of proper names the Dutch *ij* is represented by *y*.

Achtschellinck, *Lucas*, P., Brussels; 1626-99.

Aelst, *Willem (Guillielmo) van*, Dutch P. of Delft; 1626-ca. 1683. Delft, Amsterdam, France, Italy. — lxv.

Aertsen, *Pieter*, surnamed *de lange Pier*, Nether. P. of Amsterdam; pupil of Allart Claasz at Amsterdam; 1508-75. Amsterdam, Antwerp.

Allebé, *Augustus*, Dutch P. of Amsterdam; b. 1838.

Alma Tadema, *Lourens*, P., Dronryp; pupil of Leys; b. 1836. London.

Alsloot, *Denis van*, P., Brussels; about 1550-1626.

Apol, *Louis*, P., The Hague; pupil of Hoppenbrouwers and Stortenbeker; b. 1850.

Artan, *Louis*, Belg. P.; 1837-90. — p. 85.

Arthois, *Jacques d'*, P., Brussels; pupil of Jan Mertens; 1613-83 (?).

Artz, *David Adolphe Const.*, Dutch P., The Hague; pupil of Israëls; 1837-91.

Asselbergs, *Alphonse*, P., Brussels; b. 1839.

Asselyn, *Jan*, surn. *Krabbetje*, Dutch P., Dieppe; pupil of Esaias van de Velde; 1610-52. Rome, Amsterdam. — lxv.

Avont, *Pieter van*, Flem. P., Malines; 1599-1652. Antwerp.

Backer, *Adriaen*, P., Amsterdam; ca. 1635-84. Amsterdam, Rome.

Backer, *Jacob A.*, Dutch P., Harlingen; pupil of Rembrandt; 1608-51. Amsterdam. — lx.

Backereel, *Gilles*, Flem. P., Antwerp; d. ca. 1660. Antwerp.

Baeckelmans, *Jacques*, living A., Antwerp.

Baen, *Jan de*, Dutch P., Haarlem; pupil of Piemans and of Jacob Backer; 1633-1702. The Hague.

Bakhuysen, *Ludolf*, Dutch P., Emden; pupil of A. van Everdingen and H. Dubbels; 1631-1708. Amsterdam.

Bakhuyzen, *Jul. Jacobus van de Sande*, *P.*, at The Hague; b. 1835.

Balen, *Hendrik van*, *the Elder*, Flem. P., Antwerp; pupil of Ad. van Noort; 1575-1632. Antwerp.

Barentsz, *Dirck*, Dutch P., Amsterdam; pupil of his father Barent Dircksz and of Titian; 1534-92. Venice, Amsterdam. — p. LVI.

Baron, *Théodore*, Belg. P.; 1840-99. Brussels. — p. 85.

Bassen, *Bartholomeus van*, Dutch P.; ca. 1590-1652. The Hague and Delft.

Baurscheit, *Jan Pieter van*, *the Younger*, S. and A., Antwerp; pupil of his father; 1699-1768. Antwerp.

Beaugrant, *Guyot de*, French A. and S., flourished ca. 1517-30. Malines, Bruges.

Beers, *Jan van*, Flem. P., Lierre; pupil of the Antwerp Academy; b. 1852. Paris. — p. 152.

Beerstraaten, *Jan*, Dutch P. of Amsterdam; 1622-66. Amsterdam.

Beerstraten, *Abraham*, Dutch P., Amsterdam (middle of the 17th cent.).

Bega, *Cornelis*, Dutch P., Haarlem; pupil of A. van Ostade; 1620-64. Haarlem. — lxii.

Berchem or **Berghem**, *Claes (Nicolaes) Pietersz*, Dutch P., Haarlem; 1620-83. Haarlem, Amsterdam. — lxv.

Berck-Heyde, *Gerrit*, Dutch P., Haarlem; brother of the following; pupil of Frans Hals; 1638-98. Haarlem.

Berck-Heyde, *Job*, P., Haarlem; pupil of Frans Hals; 1630-93.

Béthune d'Ydewalle, *Jan*, Belg. P. on glass, Courtrai. b. 1821.

Beyaert, *H.*, Belg. A., Courtrai; 1823-94. Brussels.

Beyeren, *Abraham Hendrickszvan*, Dutch P., The Hague; ca. 1620-after 1674. — p. LXV.

Biefve, *Edouard de*, P., Brussels; pupil of Paelinck; 1809-82. Brussels, Paris.

Bilders, *Johannes Warnardus*, P., Utrecht; 1811-90. The Hague.

Biset, *Karel Emanuel*, Flem. P., Malines; studied at Paris; 1633-85. Antwerp, Breda.

Bisschop, Christoffel, Dutch P., Leeuwarden; pupil of W. H. Schmidt and H. van Hove; b. 1828. The Hague.

Bleker, Dirck, Dutch P., Haarlem; 1622-72 (?). Amsterdam, The Hague.

Bles, David, Dutch P., The Hague; pupil of Corn. Kruseman; 1821-99. The Hague.

Bles, Herri (Hendrik) de, or *Herri met de Bles*, surn. *Civetta*, Nether. P. of Bouvignes, near Namur; b. about 1480, d. after 1521. Italy, Netherlands.

Blocklandt, Anthonie van Montfort, surn. *van Bl.*, P., Montfort, pupil of Frans Floris; 1532-83. Antwerp, Utrecht.

Bloemaert, Abraham, Dutch P., Gorcum; 1564-1651. Utrecht. — liv.

Blommers, Bernardus Johannes, P., The Hague; pupil of Bisschop; b. 1845. The Hague.

Blondéel, Lancelot, Netherlandish P. & A., Bruges; studied in Italy; c. 1495-1561. Bruges.

Boeckstuyns, Jean François, Belg. S., Malines. d. 1734.

Boeyermans, Theodoor, Flem. P., Antwerp; 1620-78. Antwerp.

Bol, Ferdinand, Dutch P., Dordrecht; pupil of Rembrandt; 1616-80. Amsterdam. — lx.

Boonen, Arnold, Dutch P., Dordrecht; 1669-1729. Dordrecht, Amsterdam, Germany.

Borch, see *Terburg*.

Bosboom, Joh., P., The Hague; pupil of B. J. van Hove; 1817-91. The Hague.

Bosch, Hieron. van Aken, surnamed *B.*, Dutch P., 's Hertogenbosch; 1462-1516.

Bosschaert, see *Willeboirts*.

Both, Jan, Dutch P., Utrecht; pupil of Abr. Bloemaert; ca. 1610-52. Rome, Utrecht. — lxv.

Boulenger, Hippolyte, Belg. P., Tournai; 1838-74. Brussels, Tervueren. — p. 84.

Bource, Henri Jacques, P., Antwerp; pupil of Wappers & Dyckmans, and of Ary Scheffer in Paris; 1826-99. Antwerp.

Bouré, Antoine Félix, S., Brussels; 1831-83.

Boursse, Esajas, P., Amsterdam; pupil of Rembrandt; ca. 1630-72 (?). Amsterdam, Italy.

Bouts, Dierick (Dirk), formerly erroneously called *Stuerbout*, P., Haarlem; *1410 (?)-75*. Louvain. — xlv.

Bouvier, Arthur, Belg. P.; b. 1837. Brussels. — p. 85.

Braekeleer, Ferdinand de, P., Antwerp; pupil of M. I. van Bree; 1792-1883. Antwerp.

Braekeleer, Henri de, P., Antwerp; pupil of his father Ferdinand and of Leys; 1840-88. — p. 152.

Brakenburgh, Richard, P., Haarlem; pupil of Adr. van Ostade; 1650-1702. Haarlem.

Bray, Jan de, P.; b. at Haarlem, d. 1697.

Bree, Mattheus Ignatius van, P., S., & A.; 1773-1839. Antwerp.

Bree, Philippus Jacobus van, P., brother of Matthias; pupil of his brother and Girodet-Trioson in Paris; 1786-1871. Paris, Brussels.

Breitner, George Hendrik, Dutch P., Rotterdam; pupil of W. Maris; b. 1857. Amsterdam.

Brekelenkam, Quiringh Gerritsz van, Dutch P., Zwammerdam; d. 1668. Leyden.

Breughel, see *Brueghel*.

Bril, Paulus, Flemish P., Antwerp; 1554-1626. Rome. — xlvii.

Bronchorst, Jan Gerritsz van, Dutch P. and artist in stained glass, Utrecht; b. 1603, d. ca. 1661. Amsterdam.

Brouwer, Adriaen, Flem. P., Oudenaarde; pupil of Frans Hals at Haarlem; c. 1605-38. Antwerp. — lxii.

Brueghel, Jan, the Elder, surn. *Fluweelen* or *Velvet Brueghel*, Flem. P., Brussels; son of P. Brueghel the Elder; 1568-1625. Italy, Antwerp. — xlvii.

Brueghel, Pieter, the Elder, surn. *Peasant Brueghel*, Dutch P., Breda; c. 1525-69. Antwerp, Brussels. — xlvii.

Brueghel, Pieter, the Younger, surn. *Hell-fire Brueghel*, Flem. P. of Brussels; son of P. B. the Elder; 1564-1638. Antwerp. — xlvii.

Calloigne, Jan Robert, S., Bruges; 1775-1830. Bruges, Paris, Ghent.

Camphuysen, Govaert, Dutch P., Gorcum; 1623(24)-72. Amsterdam, Stockholm.

Cappelle, Jan van de, P., Amsterdam, follower of Sim. de Vlieger; 1624(25)-79. Amsterdam.

Capronnier, J. B., P. (glass), Brussels; 1814-91.

Carpentier, Ecariste, Belg. P., Cuerne, pupil of Nic. de Keyser; b. 1845.

Cauwer, Joseph de, P., Beveren; 1778-1854. Ghent.

Cels, Cornelis, P., Lierre; pupil of A. Lens at Brussels; 1778-1859.

Ceulen, van, see *Janssens, Cornelis*.

Champaigne, Philippe de, P., Brussels;

pupil of Fouquières, L'Allemand, and Duchesne at Paris; 1602-74. Brussels, Paris.

Chauvin, August, P., Liège, pupil of Schadow at Düsseldorf; 1810-84. Liège.

Claeissens, Pieter, the Younger, P., Bruges; d. 1612.

Claesz, Pieter, van Haerlem, Dutch P., Burgsteinfurt; father of Claesz Pietersz Berchem; ca. 1590(?)-1660. Haarlem.

Clays, Paul Jean, P., Bruges, pupil of Gudin at Paris; 1819-1900. Brussels. — p. 84.

Cluysenaar, Alfred, P., Brussels, son of Jean-Pierre Cluysenaar; pupil of the Brussels Academy and of Cogniet at Paris; b. 1837.

Cluysenaar, Jean-Pierre, Belg. A., Kampen, pupil of Suys; 1811-80. Brussels.

Codde, Pieter, Dutch P., Amsterdam; c. 1600-1678. — lxiii.

Coeberger, see *Koeberger*.

Collart, Marie, Belg. P.; b. 1842. Brussels.

Colyn, Jacob de Nole (or *van Kameryck*), S.; d. 1631. Kampen, Utrecht.

Colyns (Colin), Alexander, Flem. S., Malines; 1527(?)-1612. Heidelberg, Augsburg, Innsbruck, Prague.

Coninck, David de, Flem. P., Antwerp; 1636-after 1699. Antwerp, Rome, Brussels.

Coninxloo, Gillis van, Flem. P., Antwerp; 1544-1607. Antwerp, Franckenthal, and Amsterdam.

Coosemans, Joseph Théodore, P., Brussels; b. 1828.

Coques or *Cocx, Gonzales*, Flem. P., Antwerp; pupil of Pieter Brueghel the Younger and of David Ryckaert the Younger; 1618-84. Antwerp.

Cornelissen, Jac., Dutch P., Oostzaan; c. 1480-after 1533. Amsterdam. — xlv.

Cornelisz, Cornelis (van Haarlem), P., Haarlem; pupil of Pieter Pietersz at Amsterdam, and of Gillis Coignet at Antwerp; 1562-1638. France. Haarlem. — p. LVI.

Courtens, Frans, P., Dendermonde; b. 1853. Brussels. — p. 85.

Coxie (Cocxie, Coxcien, or Coxcyen), Michiel van, Flem. P., Malines; pupil of his father Michiel and of Barend van Orley; 1499-1592. Malines, Rome, and Brussels. — xlvii.

Crabeth, Dirk, P. on glass, Gouda; d. c. 1557.

Crabeth, Wouter, P. on glass, brother of Dirk C.; d. ca. 1590. Gouda.

Craesbeeck, Joos (Josse) van, Flem. P., Neerlinter; pupil of Adr. Brouwer; ca. 1606-54. Antwerp, Brussels.

Crayer or *Craeyer, Gaspar de*, Flem. P., Antwerp; pupil of Raphael van Coxie at Brussels; 1582-1669. Brussels, Ghent. — lii.

Cristus, Petrus, Netherl. P., Baerle; pupil of Jan van Eyck; ca. 1395-after 1472. Bruges. — p. XLIV.

Cuyp, Aelbert, Dutch P., Dordrecht; pupil of his father Jacob Gerritsz C.; 1620-91. Dordrecht. — lxv.

Cuyp, Jacob Gerritsz, Dutch P., Dordrecht; pupil of Abr. Bloemaert; 1594-1651 (52). Dordrecht. — lvi.

Cuyper, Joannes Baptista de, S., Antwerp; 1807-52.

Cuyper, Joannes Leonardus de, S., Antwerp; son of the foregoing; b. 1833.

Cuypers, P. J. H., living A., Amsterdam.

Czermak, Jaroslaw, P., Prague; pupil of Wappers and Gallait, and Robert-Fleury at Paris; 1831-78. Paris.

David, Gerard, Dutch P., Ouwater; c. 1450(?)-1523. Bruges and Antwerp. — xlv.

David, Jacques Louis, P., Paris; 1748-1825. Paris, Brussels.

Decaisne, Henri, P., Brussels; pupil of P. J. C. François, Navez, J. L. David, Girodet-Trioson, and Gros at Paris; 1799-1852. Paris.

Decker, Cornelis, Dutch P.; pupil of Salomon van Ruysdael; d. 1678. Haarlem.

Défrance, Léonard, P., Liège; 1735-1805. Liège.

De la Censerie, L., living Belg. A.; Bruges, Antwerp.

Delcour, Jan, Belg. S., Hamoir; 1632-95. Liège.

Delen, Dirck van, Dutch P., Heusden; probably pupil of H. van Steenwyck; 1605-71. Arnemuiden.

Delff, Jacob, P., Delft; son and pupil of Jacobsz Willem D.; 1619-61. Delft.

Delff, Jacob Willemsz, P., Gouda; d. 1601. Delft.

Delvaux, Laurent, S., Ghent; pupil of Dieudonné Plumier at Brussels; 1695-1778. London, Ghent, Brussels.

Devigne-Quyo, Petrus, S., Ghent; pupil of J. R. Calloigne; 1812-77.

Diepenbeeck, Abraham van, Flem. P., 's Hertogenbosch; pupil of Rubens; c. 1596-1675. Antwerp. — lii.

Dillens, Adolph, P., Ghent; pupil of his brother Hendrik D.; 1821-77. Brussels.

Dou, Gerard, Dutch P., Leyden; pupil of the engraver Bart. Dolendo, of the glass-painter P. Couwenhorn, and of Rembrandt; 1613-75. Leyden. — lx.

Doudyns, Willem, Dutch P., The Hague; 1630-97. The Hague.

Droochsloot, Joost Cornelisz, P., Utrecht (?); 1586-1666. Utrecht.

Dubbels, Hendrik, Dutch P., Amsterdam; 1620(21)-76 (?). Amsterdam.

Dubois, Louis, P., of Brussels; 1830-80. Brussels. — p. 85.

Dubroeucq, Jacques, Belg. S., Mons; 16th cent.

Ducaju, Joseph Jacques, S., Antwerp; 1823-91.

Duchatel (Duchastel or *Du Chatel), François*, Flem. P., Brussels; pupil of David Teniers the Younger; 1625-94 (?). Brussels, Paris.

Duck, J. A., P., Utrecht; b. 1600, d. after 1660. Utrecht and The Hague. — lxiii.

Dufjardin, see *Jardin*.

Duquesnoy, François, S., Brussels; pupil of his father Henri or Hieronymus D.; 1594-1646. Brussels, Rome.

Duquesnoy, Jérôme, S., brother of François; 1612-54.

Durlet, François André, S., A., Antwerp, pupil of Laenen and F. Berkmans; 1816-67.

Dusart, Cornelis, P., Haarlem; pupil of Adr. v. Ostade; 1660-1704. — lxii.

Duyster, Willem Cornelisz, P., Amsterdam; probably a pupil of P. Codde; ca. 1599-1635. Amsterdam.

Dyck, Anthonie van, Flem. P., Antwerp; 1599-1641. Antwerp, Genoa, Rome, London. — lii.

Dyk, Philip van, Dutch P., Amsterdam; pupil of Arnold Boonen; 1680-1753. Amsterdam, Middelburg, Cassel.

Eeckhout, Gerbrand van den, Dutch P., Amsterdam; pupil of Rembrandt; 1621-74. Amsterdam. — lx.

Eggers, Barth., S., probably from N. Germany; flourished ca. 1660-90. The Hague, Berlin.

Elias, Nicolaes, P., Amsterdam; b. ca. 1590(91), d. ca. 1650 at Amsterdam (?).

Elsheimer (Elzheimer), Adam, P., Frankfort on the Main; 1578-1620. Rome.

Engelbertz or *Engelbrechtsen, Cornelis*, P., Leyden; 1468-1533.

Everdingen, Allart van, Dutch P., Alkmaar; pupil of Roel. Savery (Utrecht), and P. Molyn (Haarlem); 1621-75. Haarlem, Amsterdam. — lxv.

Everdingen, Caesar van, P., Alkmaar, elder brother of Allart v. E.; 1606(?)-79. Alkmaar, Haarlem.

Eyck, Hubert van, Netherl. P., Maaseyck; head of the early Flemish school; c. 1366-1426. Ghent. — xlii.

Eyck, Jan van, P., Maaseyck, brother of Hubert van Eyck; b. after 1380, d. 1440. Ghent, The Hague, Lille, Bruges. — xliii.

Eycken, Jean Baptiste van, P., Brussels; pupil of Navez; 1809-53. Brussels.

Fabritius, Bernard, Dutch P., Delft; flourished ca. 1656-72. — lx.

Fabritius, Karel, Dutch P., Delft; pupil of Rembrandt; ca. 1620-54. Delft. — lx.

Faid'herbe (Fayd'herbe), Lucas, S. & A., Malines; pupil of Max l'Abbé and Rubens; 1617-97. Malines.

Fictoor, see *Victors*.

Flémalle (Flemael), Bertholet, P., Liège; pupil of Hendr. Trippez & Gerard Douffet; 1614-75. Florence, Paris, Brussels, Liège.

Flinck, Govaert, Dutch P., Cleve; pupil of Lambert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam. 1615-60. Amsterdam. — lx.

Floris, see *Vriendt*.

Fournois, Théodore, Belg. P., Presles; 1814-71. Brussels. — p. 84.

Fraikin, Charles Auguste, Belg. S., Herenthals; 1817-93. Brussels. — p. 85.

Franchoys, see *François*.

Franck, Jean, S., Ghent; pupil of his father Charles F., and of David d'Angers (Paris); b. 1804. Antwerp, Louvain, Ghent.

Francken, Ambrosius, the Elder, P., Herenthals; brother of Frans F. the Elder, pupil of Frans Floris; 1545 (?)-1618. Antwerp.

Francken, Frans, the Elder, Herenthals; pupil of Fr. Floris; 1542-1616. Antwerp.

Francken, Frans, the Younger, Flem. P., Antwerp; pupil of his father Frans F. the Elder; 1581-1642. Antwerp.

François (Franchoys), Lucas, the Elder, Flem. P., Malines; 1574-1643.

Fréderic, Leo, living Belg. P., Brussels.

Fyt, Jan, Flem. P., Antwerp; pupil of Jan van Berch and Frans Snyders; 1611-61. Antwerp.

Gabriel, Paulus Joseph, P. & S., Amsterdam; pupil of his father, Cartellier (Paris), and Canova; 1785-1833. Amsterdam.

Gabriel, Paul Joseph Constantyn, P., Amsterdam; son of the preceding; b. 1828. Amsterdam, Brussels, Scheveningen.

Gallait, Louis, P., Tournai; pupil of Hennequin (Rubens, Van Dyck); 1810-87. Tournai, Paris, Brussels.

Geefs, Georges, Belg. S.; b. 1850.

Geefs, Joseph, S., Antwerp; 1808-85. Antwerp.

Geefs, Karl, living S., Brussels.

Geefs, Willem or *Guillaume*, S., Antwerp; brother of Joseph G., pupil of Ramey (Paris); 1806-83. Antwerp, Brussels. — p. 85.

Geel, Johannes Franciscus van, S., Malines; pupil of Pieter de Valck; 1766-1830. Malines, Antwerp.

Geertgen van St. Jans, Dutch P., end of the 15th cent.; Haarlem.

Geerts, Karel Hendrik, S., Antwerp; pupil of Van Hool and Van der Ven (Antwerp); 1807-55.

Geest, Wybrandt de, Dutch P., Leeuwarden; 1590-1659. Paris, Rome, Leeuwarden.

Gelder, Arent (Aert) de, Dutch P., Dordrecht; last pupil of Rembrandt; 1645-1727. Dordrecht.

Geldorp, Gortzius, P., Louvain; 1553-1616 (?). Antwerp, Cologne. — xlvii.

Ghent, Josse (Justus) van, P., Ghent; pupil of the Van Eycks; b. ca. 1410; 1464-76 at Urbino.

Gherardo della Notte, see *Honthorst*.

Gilsoul, Victor, living Belg. P.; Brussels. — p. 85.

Glauber, Johannes, Dutch P., Utrecht; pupil of Berchem; 1646-ca. 1726. Lyons, Italy, Hamburg, Amsterdam, The Hague.

Godecharle, G. L., S., Brussels; pupil of Delvaux; 1750-1835. Paris, Brussels.

Goes, Hugo van der, P., Ghent; c. 1420-82. Bruges, Ghent. — xliv.

Goltzius, Hendrik, P., Mühlbrecht; 1558-1616. Haarlem.

Goltzius, Hubert, P., Würzburg; pupil of his father Rüdiger Goltzius and of Lamb. Lombard (Liège); 1526-83. — xlvii.

Gossaert, Jan, surn. *Jan van Mabuse*, *Netherl. P.*, Maubeuge (Mabuse); c. 1470-1541. Antwerp, Italy, Middelburg, Utrecht. — xlvii.

Goubau, Antoine, P., Antwerp; 1616-98. Antwerp.

Goubau, François, P., Antwerp; probably a pupil of G. Seghers; 1622-78(?). Antwerp.

Govaerts, Abraham, P., Antwerp; 1589-1626 (27). Antwerp.

Goyen, Jan van, Dutch P., Leyden; pupil of Izaack van Swanenburgh, Willem Gerritsz, and Es. van de Velde; 1596-1656. Leyden, The Hague. — lxv.

Grebber, Frans Pieterz de, P., Haarlem; pupil of Cornel. van Haarlem; 1570-1649. — lvi.

Grebber, Pieter de, P., Haarlem; son of the preceding, pupil of his father and Hendrik Goltzius; b. ca. 1600, d. after 1655.

Greive, Joh. Conr., P., Amsterdam; pupil of P. F. Greive and Corn. Springer; 1837-91.

Greive, Petrus Franciscus, P., Amsterdam; pupil of C. J. L. Portman; 1811-72.

Groux, Charles Corneille Auguste de, P., Comines; 1825-70. Brussels. — p. 85.

Grupello, Gabriel de, S., Geersberge; pupil of Artus Quellinus (?); 1644-1730. Brussels, Germany.

Guffens, Gottfried, P., Hasselt; pupil of N. de Keyser (Antwerp); 1823. Antwerp, Brussels.

Guimard, Belg. A.; d. ca. 1780. Brussels.

Haas, Joh. Hubertus Leonardus de, Dutch painter, Hedel; pupil of P. Fr. van Os; 1832-80. Brussels.

Hackaert, Jan, Dutch P., Amsterdam; 1629-99 (?).

Hagen, Joris van der (Verhagen), Dutch P.; d. ca. 1669. The Hague.

Hals, Dirck, Dutch P., Haarlem; pupil of his elder brother Frans H.; b. before 1600, d. 1656. Haarlem. — lxiii.

Hals, Frans, the Elder, Dutch P., Antwerp (?), pupil of Karel van Mander at Haarlem; ca. 1580-1666. Haarlem. — lxi.

Hals, Frans, the Younger, Dutch P., Haarlem; son and pupil of the preceding; flourished at Haarlem, 1637-69.

Hanneman, Adriaen, P., The Hague; pupil of A. van Ravesteyn and D. Mytens, follower of Van Dyck; ca. 1601-71. London, The Hague.

Hanselaere, Pieter van, Flem. P., Ghent; pupil of P. van Huffel; 1786-1862.

Heda, Willem Claesz, P., Haarlem; b. 1594, d. after 1678. Haarlem.

Heem, Corn. de, Dutch P., Leyden; son and pupil of the following; 1631-95. Antwerp.

Heem, Jan Davidsz de, Dutch P., Utrecht; pupil of his father David; 1606-83/84. Utrecht, Antwerp. — lxv.

Heemskerck, Maerten van, Dutch P., Heemskerck; pupil of J. van Scorel; 1498-1574. Italy, Haarlem.—liv.

Heere, Lucas de, P., Ghent; pupil of his father Jan, of his mother Anna Smyters, and of Frans Floris; 1534(?)-84.

Helst, Bartholomeus van der, Dutch P., Haarlem; probably pupil of Nic. Elias; 1613-1670. Amsterdam. — lxi.

Hemessen (Heemsen, Hemissen), Jan van, Flem. P.; ca. 1500-66(?). Antwerp, Haarlem.

Hennebicq, André, P., Tournai; pupil of Portaels; b. 1836. Brussels.

Herreyns, Guillaume Jacques, Flem. P. & A., Antwerp; pupil of his father Jacques H.; 1743-1827. Antwerp, Malines.

Herri de Bles, see *Bles*.

Heyde, Jan van der, P., Gorcum; 1637-1712. Amsterdam. — lxv.

Heymans, Adrien Joseph, P., Antwerp; b. 1839. Antwerp, Paris, Brussels. — p. 152.

Hobbema, Meindert, Dutch P., Amsterdam; 1638-1709. Amsterdam. — lxv.

Hoeck (Hoecke), Jan van den, P., Antwerp; pupil of Rubens; 1611-1651. Rome, Antwerp. — liii.

Hondecoeter, Gysbert d', Dutch P., Antwerp or Amsterdam; 1604-53. Utrecht, Amsterdam.

Hondecoeter, Melchior d', Dutch P., Utrecht; pupil of his father Gysbert, and his uncle J. B. Weenix; 1636-95. The Hague, Amsterdam.

Hondius, Abraham, P., Rotterdam; 1638-91. Rotterdam, London.

Honthorst, Gerard van, surn. *Gherardo della Notte*, Dutch P., Utrecht; pupil of Bloemaert at Utrecht (Caravaggio at Rome); 1590-1656. Utrecht, London, The Hague. — liv.

Hooch, Pieter de (sometimes *Hoogh*), Dutch P., Utrecht; 1630-ca. 1677. *Delft, Amsterdam*. — lx.

Hoogstraten, Samuel van, Dutch P., *Dordrecht*; pupil of his father Dirk and of Rembrandt; 1626-1678. Rome, London, The Hague, Dordrecht.

Hool, Johann Baptist van, S., Antwerp; pupil of Van Ursel; 1769-1837. Antwerp.

Houbraken, Arnold, Dutch P. and writer on art, Dordrecht; 1660-1719. Dordrecht, Amsterdam.

Houckgeest, Gerard, P., The Hague (?); probably pupil of Barth. van Bassen; b. ca. 1600, d. after 1653. The Hague, Delft.

Hove, Barthol. Joh. van, P., The Hague; 1790-1880.

Hove, Victor van, Belg. S. and P., Renaix; 1828-91. Brussels.

Huchtenburgh, Jan van, Dutch P., Haarlem; pupil of Thomas Wyck (at Paris, A. Fr. van der Meulen); 1646-1733. Haarlem, Italy, Amsterdam, The Hague.

Huffel, Pierre van, Belg. P., Grammont; pupil of Herreyns (Malines); 1769-1844. Ghent.

Huysmans, Jan Baptist, Flem. P., Antwerp; 1654-1716.

Huysum, Jan van, Dutch P., Amsterdam; pupil of his father Justus; 1682-1749. Amsterdam. — lxv.

Impens, Joost, Belg. P., b. 1840. Brussels.

Israëls, Jozef, Dutch P., Groningen; pupil of J. A. Kruseman; b. 1824. The Hague.

Jacob van Arthois, see *Arthois*.

Jacobsz, Dirck, Dutch P., Amsterdam (?); probably pupil of his father Jac. Cornelissen; d. 1567. — lvi.

Janssens, Abraham, Flem. P., Antwerp; pupil of Jan Snellinck; ca. 1575-1632. Antwerp. — lii.

Janssens (Janson), Cornelis (J. van Ceulen), Flem. P., London; 1593-ca. 1664. London, Middelburg, The Hague, Amsterdam.

Janssens, François Joseph, S., Brussels; 1744-1816. Brussels.

Janssens, Victor Honoré, P., Brussels; 1664-1739. Brussels.

Jaquet, Jean Joseph, S., Antwerp, pupil of Geefs; b. 1822. Brussels.

Jardin, Karel du, Dutch P., Amsterdam; pupil of Claes Berchem; 1622-78. The Hague, Amsterdam, Italy. — lxiv.

Jehotte, Louis, S., Liège; pupil of Kessels and Thorvaldsen at Rome; b. 1803. Brussels. — p. 85.

Jongelincx, Jacob, S., Antwerp; 1531-1606. Antwerp.

Jongh, Ludolf de, Dutch P., Overschie, pupil of Corn. Saftleven and

Anth. Palamedesz; 1616-97. France, Rotterdam.

Jordaens, Jacob, Flem. P., Antwerp; pupil of Adam van Noort (Antwerp); 1593-1678. Antwerp. — liii.

Justus van Ghent, see *Ghent*.

Kalff, Willem, P., Amsterdam; pupil of Hendr. Pot; 1621(22)-93.

Kampen, Jacob van, Dutch A. & P., Amersfoort; 1598-1657. Amsterdam.

Kate, see *Ten Kate*.

Keldermans or *Kelderman*, the name of a family of architects of Malines (15th and 16th cent.), the most important member of which was *Rombout K.* (d. 1531).

Kerricx, Willem, S., Termonde; pupil of Artus Quellinus the Younger; 1652-1719. Antwerp.

Kessel, Johan van, Dutch P., Amsterdam; pupil of J. van Ruysdael; 1641(42)-80.

Ketel, Cornelis, P., S., and A., Gouda; pupil of Blocklandt at Delft; 1548-1616. Fontainebleau, Gouda, London, Amsterdam

Key or *Keyen, Adriaen Thomasz*, P., Antwerp (?); pupil of his uncle Willem K.; d. after 1589.

Key, Lieven de, A., Ghent, c. 1560-1627. London, Haarlem, Leyden.

Keyser, Hendrik de, A. & S., Utrecht; pupil of Cornelis Bloemaert; 1565-1621. Amsterdam.

Keyser, Nicaise de, Belg. P., Santvliet; 1813-87. Antwerp.

Keyser, Thomas de, Dutch P., Amsterdam, son of Hendrik de K.; 1596(97)-1667. Amsterdam. — lvi.

Kindermans, Jean-Baptiste, P., Antwerp; 1822-76. — p. 152.

Klinkenberg, Joh. Christ. Karel, Dutch P., The Hague; pupil of Ch. Bisschop; b. 1852. The Hague.

Knyff, Alfred de, P., Brussels; 1819-86. Barbison, Paris.

Kobell, Johannes, Dutch P., Delftshaven; pupil of W. R. van der Wall; 1779-1814.

Koeberger (Coebergher, Coeberger), Wenceslaus, Flem. P. & A., Antwerp; pupil of Marten de Vos; c. 1561-1635. Antwerp, Paris, Italy, Brussels.

Koekkoek, Barend Cornelis, P., Middelburg; pupil of his father Joh. Herm. K., Schelfhout, and Van Os (Amsterdam); 1803-62.

Koekkoek, Hermann, Dutch P., brother of the last and pupil of his father J. Herm. K.; 1815-82. Amsterdam.

Koninck, Philips, P., Amsterdam; nephew of Salomon K.; pupil of Rembrandt; 1619-88. Amsterdam. — lx.

Koninck, Salomon, Dutch P., Amsterdam; 1609-56. Amsterdam. — lx.

Korff, Alex. Hugo Bakker, Dutch P., The Hague; 1824-82. Leyden.

Kruseman, Cornelis, P., Amsterdam; pupil of C. H. Hodges and J. A. Daiwalle; 1797-1857.

Kruseman, Jan Adam, Dutch P., Haarlem; pupil of his cousin Corn. Kruseman and J. L. David; 1804-62. Brussels, Amsterdam.

Lagye, Victor, P., Ghent; pupil of Leys; 1825-96. Antwerp. — p. 152.

Lairesse, Gerard de, Dutch P., Liège; pupil of his father Reynier and of B. Flémalle of Liège; 1641-1711. Liège, Amsterdam.

Lambeaux, Joseph Marie Thomas, Belg. S.; b. 1852. Brussels.

Lamorinière, Jean Pierre François, P., Antwerp; b. 1828. — p. 152.

Lastman, Pieter, Dutch P., Amsterdam; pupil of Gerrit Pietersz at Amsterdam (Rome, Elsheimer); 1583-1633. Amsterdam. — liv. lvii.

Lecreux, Nicholas, Belg. S., Tournai; 1733-98.

Leemputten, Frans van, Belg. P., Werchter; b. 1850. Antwerp.

Lens, Andreas Cornelis, P., Antwerp; pupil of Charles Ykens and Balthas. Beschey of Antwerp; 1739-1822. Antwerp, Brussels.

Leyden, Lucas van (Luc. Jacobsz), Netherl. P., Leyden; pupil of his father Huig Jacobsz and of Cornelis Engelbrechtsen; 1494-1533. Leyden. — xlvi.

Leys, Hendrik, P., Antwerp; pupil of F. de Braekeleer and Wappers; 1815-69. Antwerp. — p. 152.

Leyster, Judith, P., Haarlem; pupil of Frans Hals; wife of J. M. Molenaer; ca. 1600-60. Haarlem, Amsterdam.

Liemaeckere, Nicolaas de, surn. *Roose*, P., Ghent; pupil of Marcus Geerarts and O. van Veen; 1575-1646. Ghent.

Lies, Joseph, P., Antwerp, pupil of Nic. de Keyser and Leys; 1821-65. Antwerp. — p. 152.

Lingelbach, Johannes, P., Frankfort on the Main; follower of Wouverman; 1623-74. Paris, Italy, Amsterdam.

Lint, Pieter (Petrus) van, P., Antwerp; pupil of Rol. Jacobs; 1609-90. Antwerp, also Rome.

Livens (Lievens), Jan, Dutch P.,

Leyden; 1607-74. Leyden, Antwerp, The Hague, Amsterdam. — lx.

Lombard, Lambert (erroneously called *Lambert Suavius* or *Sustermans*), Netherl. P. and A., Liège; pupil of Jan Gossaert at Middelburg; 1505-66. Rome, Liège.

Mabuse, see *Jan Gossaert*.

Madou, Jean Baptiste, P., Brussels; pupil of François; 1796-1877. — p. 84.

Maes, Jan Baptist Lodewyk, P., Ghent; pupil of his father Maes-Canini; 1794-1856. Rome, Ghent.

Maes, Nicolaes, Dutch P., Dordrecht; pupil of Rembrandt; 1632-93. Dordrecht, Antwerp, Amsterdam.

Mander, Karel van, the Elder, P. and writer on art, Meulenbecke in Flanders; 1548-1606. Rome, Bruges, Haarlem, Amsterdam. — xlvii. liv.

Maris, Jacob, P., The Hague; pupil of H. van Hove and J. Stroebel; b. 1837. Antwerp, Paris, The Hague, Brussels.

Maris, Willem, P., The Hague; pupil of his brothers Matthys and Jac. M.; b. 1844. The Hague, Ryswyk.

Markelbach, Alexander, P., Antwerp, pupil of Wappers and Kaulbach; b. 1824. Brussels. — p. 84.

Marmion, Simon, Netherl. P., Valenciennes (15th cent.).

Mathieu, Lambert Joseph, Belg. P., Bure, pupil of M. I. van Bree (Antwerp); 1804-61. Paris, Louvain. — p. 84.

Matsys, Quinten, also called *Massys* and *Metsys*, Netherl. P., Antwerp; ca. 1460-1530. Antwerp. — xlvi.

Mauve, Anton, P., Zaandam; pupil of P. F. von Os; 1838-88.

Meer, Jan van der, Dutch P., Haarlem; 1628-91. Haarlem. — lxv.

Meert, Peeter, Flem. P., Brussels; 1619(?)-69. Brussels.

Meire, Gerard van der, Netherl. P.; flourished at Ghent from 1452 till after 1474. — xliv.

Memling (Memlinc), *Hans*, Netherl. P., Mömlingen, near Aschaffenburg; probably pupil of Roger van der Weyden; b. before 1430 (?), d. 1494. Bruges. — xliv.

Mesdag, Hendrik Willem, Dutch P., Groningen; pupil of W. Roelofs and Alma Tadema; b. 1831. The Hague.

Metsu, Gabriel, Dutch P., Leyden; probably pupil of Gerard Dou at Leyden; ca. 1630-67. Leyden; Amsterdam. — lxiii.

Metsys, Cornelis, Flem. P., Antwerp; pupil of his father Qu. Matsys; ca. 1512-80 (?).

Meunier, Constantin, Belg. S. and P., Brussels; pupil of Ch. A. Fraikin and Ch. de Groux; b. 1831. Louvain, Brussels. — p. 85.

Meyer, Joh. Hendr. Louis, P., Amsterdam; pupil of J. W. Pieneman; 1819-66. Amsterdam, Paris, Utrecht.

Mierevelt, Michiel Janse van, Dutch P., Delft; 1567-1641. Delft, also The Hague. — lvi.

Mierevelt, Pieter, P., Delft; son and pupil of the last; 1595-1623. — lvi.

Mieris, Frans van, the Elder, Dutch P., Leyden; pupil of the glass-painter Abraham Torenvliet and of Gerard Dou; 1635-81. Leyden — lxi.

Mieris, Frans van, the Younger, Dutch P., Leyden; son and pupil of the following; 1689-1763. Leyden.

Mieris, Willem van, P., Leyden; son and pupil of Frans van Mieris the Elder; 1662-1747. Leyden.

Mignon, Abraham, P., Frankfort on the Main; pupil of J. D. de Heem at Utrecht; 1640-79. Utrecht, Amsterdam, Frankfort on the Main.

Mignon, Léon, Belg. S., Liège; 1847-98.

Moeyaert, Nicolaes (Claes) Cornelisz, Dutch P.; about 1600-1669 (?). Italy, Amsterdam.

Molenaer, Jan Miense, Dutch P., Haarlem; probably pupil of Frans Hals; ca. 1600(?)-68. Haarlem, Amsterdam.

Molenaer, Nicolaas or *Claes*, P., Haarlem; d. 1676. Haarlem.

More (or *Moro*), *Anthonis* (known in England as *Sir Anthony More*), Dutch P., Utrecht; pupil of J. van Scorel at Utrecht (Titian); b. ca. 1512, d. about 1576. Italy, Madrid, England, Utrecht, Antwerp. — xlvii.

Moreelse, Paulus, Dutch P., Utrecht; pupil of Michiel Mierevelt (Delft); 1571-1638. Utrecht.

Moro, see *More*.

Mostaert (Mostert), Jan, Netherl. P., Haarlem; follower of Gerard David; 1474-1555(56). Haarlem.

Moucheron, Frederick de, Dutch P., Emden; pupil of Jan Asselyn at Amsterdam; 1633-86. Paris, Amsterdam.

Moucheron, Isaac de, Dutch P.; son and pupil of the preceding; 1670-1744. Rome, Amsterdam.

Musscher, Michiel van, Dutch P., Rotterdam; pupil of Abr. van den

Tempel, Metsu, & Adr. van Ostade; 1645-1705. Rotterdam, Amsterdam.
Mytens, Daniel, the Elder, P., The Hague; b. 1590, d. after 1658. London, The Hague.
Mytens, Johannes, P., The Hague; probably pupil of his uncle D. Mytens; 1614-70. The Hague.

Nakken, *Willem Karel*, Dutch P., The Hague; b. 1835.
Navez, François Joseph, P., Charleroi, pupil of Isidor and Jos. François (Brussels), and of David (Paris); 1787-1839. Brussels. — p. 84.
Neeffs, Pieter, the Elder, Flem. P., Antwerp, pupil of Hendrik van Steenwyk; 1577(?)-about 1657.
Neeffs, Pieter, the Younger, Flem. P., Antwerp; son and pupil of the last; b. 1620, d. after 1675.
Neer, Aert van der, Dutch P., Amsterdam; 1603-77. Amsterdam. — lxv.
Neer, Eglon van der, Dutch P., Amsterdam; son and pupil of the last, also pupil of Jacob van Loo; 1643-1703. Rotterdam, The Hague, Brussels, Düsseldorf.
Netscher, Caspar, P., Heidelberg; pupil of Coster at Arnhem and of Terburg at Deventer; 1639-84. The Hague. — lxiii.
Netscher, Constantyn, Dutch P., The Hague; pupil of his father Caspar; 1668-1722. The Hague.
Nooms, Reynier, surn. *Zeeman*, Dutch P., Amsterdam; ca. 1623-ca. 67. Amsterdam, Paris.
Noort, Adam van, Flem. P., Antwerp, son of the following; 1557-1641. Antwerp. — xlix.
Noort, Lambert van, P., Amersfoort (?); 1520-71. Antwerp.

Ochtervelt, *Jacob van*, Dutch P., Rotterdam; pupil of Berchem, follower of Metsu, and Terburg; b. before 1635, d. before 1700. Rotterdam, Amsterdam.
Ommeganck, Balthazar Paul, P., Antwerp; pupil of H. J. Antonissen; 1755-1826.
Oost, Jacob van, the Elder, P., Bruges (Italy; Ann. Carracci); 1600-1671. Bruges.
Oost, Jacob van, the Younger, P., Bruges; son and pupil of the last; 1639-1713. Paris, Italy, Lille.
Orley, Barend (Bernaerd) van, Netherl. P., Brussels; b. betw. 1488 and 1490, d. 1541. Rome, Brussels. — xlvii.
Os, Georgius Jacob Joh. van, P., The Hague; son and pupil of Jan van Os; 1782-1861. Amsterdam, Paris.
Ostade, Adriaen van, Dutch P., Haarlem; pupil of Frans Hals; 1610-85. Haarlem. — lxii.
Ostade, Isack van, Dutch P., Haarlem; pupil of his brother Adriaen; 1621-1649. Haarlem. — lxii.
Ovens, Jürgen (Juriaen), P., Tönningen (Holstein); pupil of Rembrandt; 1623-78. Amsterdam, Friedrichstadt (Schleswig).

Paelinck, *Joseph*, P., Oostakker; pupil of Ghent Academy and J. L. David at Paris; 1781-1839. Ghent, Rome, Brussels.
Palamedesz, Anthonie, surn. *Stevaerts*, Dutch P., Delft (Mierevelt & Frans Hals); c. 1601-1673. Delft. — lxiii.
Pape, Abraham de, Dutch P., Leyden, pupil of G. Dou; 1625(?)-66. — lxi.
Pasture, Rogelet de la, see *Weyden*.
Patinir, Joachim P. or *Patenier*, Netherl. P., Dinant; d. 1524. Antwerp. — xlvii.
Pauwels, Will. Ferd., Belg. P., Eeckeren; pupil of Du Jardin & Wappers; b. 1830. Antwerp, Weimar, Dresden, Ypres.
Peede, Hendrik van, A., flourished at Oudenaarde in 1527-30.
Peeters, Jan, P., Antwerp; 1624-c. 1677.
Pepyn, Martin, P., Antwerp; 1575-1642/43. Antwerp.
Pieneman, Jan Willem, Dutch P., Abcoude; 1779-1853. Amersfoort, Delft, The Hague, Amsterdam.
Pieneman, Nicolaas, P., Amersfoort; son and pupil of Jan Willem P.; 1810-60.
Pietersen, Aert, Dutch P., Amsterdam; pupil of his father Pieter Aertsen; 1550-1612. Amsterdam. — p. lvi.
Poelenburgh, Cornelis van, Dutch P., Utrecht; pupil of Abr. Bloemaert (Rome; Elsheimer); 1586-1667. London, Utrecht. — liv.
Portaels, Jean François, P., Vilvorde; pupil of Navez and P. Delaroche at Paris; 1818(?)-95. Ghent, Brussels. — p. 84.
Post, Frans, P., Leyden; 1612(?)-80. Haarlem.
Post, Pieter, A. & P., Haarlem, brother of the last; 1608-69. Haarlem.
Potter, Paulus, Dutch P., Enkhuizen; pupil of his father Pieter (Amsterdam) and of Jacob de Wet (Haarlem); 1625-54. Delft, The Hague, Amsterdam. — lxiv.

Potter, Pieter, Dutch P., Enkhuizen; c. 1600-1652. Leyden. Amsterdam.
Pourbus, Frans, the Elder, Netherl. P., Bruges; pupil of his father Pieter P. and of Frans Floris; 1545-81. Bruges, Antwerp.
Pourbus, Frans, the Younger, P., Antwerp; son and pupil of the preceding; 1569-1622. Antwerp, Paris.
Pourbus, Pieter, the Younger, P., Gouda; pupil of Lancelot Blondeel; 1510 (13?)-1584. Bruges. — xlvii.
Prévost, Jean, Netherl. P., Mons; d. 1529. Bruges.
Pynacker, Adam, Dutch P., Pynacker, near Delft; follower of Jan Both; 1622-73. Delft, Amsterdam. — lxv.

Quast, *Pieter Jansz*, Dutch P., Amsterdam, imitator of Brouwer; 1606-47. Amsterdam, the Hague.
Quellinus or *Quellin*, *Artus* (not *Arthur*), *the Elder*, S., Antwerp; son of Erasmus Q. the Elder, and pupil of his father and of Fr. Duquesnoy (Rome); 1609-68. Antwerp, Amsterdam.
Quellinus, Artus, the Younger, S., St. Trond; son and pupil of the foregoing; 1625- after 1682. Antwerp.
Quellinus, Erasmus, the Younger (sometimes erroneously called *The Elder*) P., Antwerp; pupil of his father, the sculptor E. Q. the Elder, and of Rubens; 1607-78. Antwerp. — lii.
Quellinus, Jan Erasmus, P., Antwerp; son and pupil of the last (Italy; Paolo Veronese); 1634-1715. Antwerp.
Quinckhard, Jan Maurits, Dutch P., Rees; pupil of his father, Arn. Boonen, Christoffel Lubinietzki, and Nic. Verkolje; 1688-1772. Amsterdam, Utrecht.

Ravesteyn, *Jan van*, Dutch P.; ca. 1572-1657. The Hague. — lvi.
Rembrandt Harmensz van Ryn, Dutch P., Leyden; pupil of Jac. van Swanenburgh (Leyden) and of Pieter Lastman (Amsterdam); 1606-69. Amsterdam. — lvii.
Robbe, Louis, P., Courtrai; 1806-87. Courtrai, Brussels.
Rochussen, Charles, Dutch P., Kralingen; pupil of W. J. J. Nuyen; 1814-94. Rotterdam.
Roelandt, Ludov., Belg. A., Nieuwpoort; pupil of Percier and Fontaine (Paris); 1786-1864. Liège, Ghent.
Roelofs, Willem, P., Amsterdam; pupil of H. van de Sande-Bakhuyzen (The Hague); 1822-97. Brussels, The Hague.
Rombouts, Theodor, P., Antwerp; pupil of Abr. Janssens the Elder; 1597-1637. Rome, Florence, Antwerp. — lii.
Romeyn, Willem, Dutch P., Haarlem; pupil of Claes Berchem; d. after 1693. Haarlem.
Roose, see *Liemaeckers*.
Rops, Félicien, P. and etcher, Namur; 1833-98. Brussels, Paris.
Rossels, Jacques, Belg. P., Antwerp; b. 1828. Termonde. — p. 85.
Rossum, Johan van, Dutch P. of the 17th century. Vianen.
Royer, Lodewyk, S., Malines; pupil of J. F. van Geel at Antwerp; 1792-1868. The Hague, Amsterdam.
Rubens, Petrus Paulus, Flem. P., b. at Siegen in Nassau; pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen (Antwerp); 1577-1640. Italy, Antwerp. — xlix.
Rudder, Isidore de, Belg. S.; b. 1855. Brussels.
Ruysch, Rachel, Dutch P., Amsterdam; pupil of Willem van Aelst; 1664-1750; Amsterdam, The Hague, Düsseldorf. — lxv.
Ruysdael, Isaac van, Dutch P., brother of Sal. van R.; d. 1677. Haarlem.
Ruysdael, Jacob van, Dutch P., Haarlem, probably pupil of his uncle Sal. v. R.; 1628(29)-82. Haarlem, Amsterdam. — lxv.
Ruysdael, Jacob Salomonsz van, P., Haarlem, son and pupil of Salomon van R.; b. before 1640, d. 1681. Haarlem, Amsterdam.
Ruysdael, Salomon van, P., Haarlem (?), probably pupil of Es. van de Velde and Jan van Goyen; d. 1670. Haarlem.
Ryckaert, David, III., Flem. P., Antwerp; pupil of his father Dav. R. II.; 1612-61. Antwerp.

Saenredam, *Pieter*, Dutch P., Assendelft; pupil of Frans de Grebber (Haarlem); 1597-1665. Haarlem.
Saftleven, Herman, Dutch P., Rotterdam; pupil of Jan van Goyen; 1610-85. Rotterdam, Utrecht.
Sallaert, Antonis, Flem. P., Brussels; b. ca. 1590, d. after 1648. Brussels.
Sandrart, Joachim von, P., Frankfort on the Main; pupil of Egidius Sadeler at Prague and Gerh. van Honthorst at Utrecht (Venice, Ti-

tian); 1606-88. England, Venice, Rome, Amsterdam, Augsburg, Nuremberg.

Santvoort, Dirck Dirckzz, P., Amsterdam; 1610-80. Amsterdam.

Savery, Roeland, P., Courtrai; pupil of his brother Jacob, at Amsterdam; 1576-1639. Utrecht. — xlvii.

Schalcken, Godfried, Dutch P., Made, near Geertruidenberg; pupil of Samuel van Hoogstraten and Gerard Dou; 1643-1706. Dordrecht, The Hague, London, Düsseldorf. — lxi.

Schampheleer, Edmond de, P., Brussels; pupil of E. de Block; 1825-99. Brussels.

Scheffer, Ary, P., Dordrecht; pupil of P. Guérin (Paris); 1795-1858. Paris.

Schelfhout, Andreas, P., The Hague; pupil of Breckenheymer; 1787-1870. The Hague.

Scholten, Hendrik Jacobus, P., Amsterdam; pupil of P. J. Greive; b. 1824. Haarlem.

Schooten, Joris van, Dutch P., pupil of C. van der Maes (Leyden); 1587-1651. Leyden.

Schotel, Joh. Christianus, P., Dordrecht; pupil of M. Schouman; 1787-1838. Dordrecht.

Schotel, Petrus Joh., P., Dordrecht; son and pupil of the last; 1808-65. Dordrecht, Düsseldorf.

Schouman, Martinus, P., Dordrecht; pupil of M. Versteeg; 1770-1848. Dordrecht, Breda.

Schut, Cornelis, P., Antwerp; pupil of Rubens; 1597-1655. Antwerp. — lii.

Schwartze, Therese, P., Amsterdam; pupil of her father J. G. Schwartze and Gabriel Max; b. 1851.

Scorel (Schooreel), Jan van, Netherl. P. & A., Schoorl, near Alkmaar; pupil of Jac. Cornelissen at Amsterdam, and of Jan Gossaert at Utrecht; 1495-1562. Rome, Utrecht, Haarlem. — xlvii.

Seghers, Daniel, Flem. P., Antwerp; pupil of Jan Brueghel; 1590-1661. Antwerp.

Seghers (Zegers), Gerard, P., Antwerp; pupil of Abr. Janssens; 1591-1651. Rome, Madrid, Antwerp. — lii.

Simonis, Eugène, S., Liège; pupil of Kessels and Finelli (Rome); 1810-82. Liège, Brussels. — p. 85.

Slingelandt, Pieter van, Dutch P., Leyden; pupil of Gerard Dou; 1640-91; Leyden. — lxi.

Slingeneyer, Ernest, P., Loochristy, near Ghent; pupil of G. Wappers; 1823-94. Antwerp. — p. 84.

Sluys, Belgian A.; 1782-1861. Brussels.

Snayers, Peter, Flem. P., Antwerp; pupil of Seb. Vranex; 1592-1667. Antwerp, Brussels.

Snyders, Frans, Flem. P., Antwerp, pupil of P. Brueghel the Younger and H. van Balen; 1579-1657. Antwerp. — lii.

Sorgh, Hendrik Maertensz, Dutch P., Rotterdam; pupil of Willem Buytewech (Adr. Brouwer); 1611-70. Rotterdam.

Soutman, Pieter, P., Haarlem; pupil of Rubens; 1580-1657.

Springer, Cornelis, P., Amsterdam; pupil of K. Karssen; 1817-91.

Stallaert, Joseph, Belg. P., Merchtem; b. 1825. Brussels. — p. 84.

Stappen, Charles van der, Belg. S.; b. 1843. Brussels. — p. 85.

Steen, Jan, Dutch P., Leyden; pupil of Nic. Knupfer (Utrecht); ca. 1626-1679. Leyden, The Hague, Haarlem. — lxiii.

Stevaerts, see *Palamedesz.*

Stevens, Alfred, P., Brussels; pupil of Navez and Roqueplan (Paris); b. 1828. Brussels. — p. 84.

Stevens, Joseph, P., Brussels; 1822-92. Paris. — p. 84.

Stobbaerts, Jean Baptiste, Belgian P., Antwerp; b. 1838. Antwerp. — p. 152.

Stoop, Dirck, Dutch P., Utrecht; ca. 1610-86. Utrecht, Lisbon.

Stracké, Joh. Th., S., Dorsten in Westphalia; 1817-91. Amsterdam.

Stuerbout, see *Bouts.*

Susterman, Lambert, see *Lombard.*

Suys, Léon, the Younger, living Belg. A., Brussels.

Swanenburgh, Izaack Claesz van, Dutch P., Leyden; d. 1614. Leyden.

Swanenburgh, Jacob Izackz van, Dutch P., Leyden; son of the last (Rome: Elsheimer); ca. 1580-1638. — lvii.

Swanevelt, Herman van, Dutch P., Woerden (Rome, Claude Lorrain); c. 1600-1655. Rome, Paris. — lxv.

Swerts, Jan, P., Antwerp; pupil of Nic. de Keyser; 1820-79.

Tempel, Abraham van den, Dutch P., Leeuwarden; 1622(23)-72. Leyden, Amsterdam.

Teniers, David, the Elder, Flem. P., Antwerp; pupil of his elder brother Julian (Rome, Elsheimer); 1582-1649. Antwerp.

Teniers, David, the Younger, Flem. P., Antwerp; son and pupil of the last (Rubens and Adr. Brouwer); 1610-90. Antwerp, Brussels. — liii.

Ten Kate, Herman Frederik Korel, P.,

The Hague; pupil of Kruseman; 1823-91.

Terburg (Terborch, Ter Borch), Gerard, Dutch P., Zwolle; pupil of his father and Pieter Molyn, in Haarlem (Frans Hals); 1617-81. Deventer. — lxiii.

Teunissen, Cornelis, Dutch P., flourished 1553-57. Amsterdam. — lvi.

Thulden (Tulden), Theodore van, P., 'S Hertogenbosch; pupil of Abr. Elsenbersch and Rubens at Amsterdam; 1606-1676 (?). Paris, Antwerp, The Hague, 'S Hertogenbosch.

Thys (Thysens), Peter, the Elder, P., Antwerp; pupil of A. Deurwaerder; 1616-77 (?). Antwerp.

Tilborg (Tilborgh), Egidius (Gillis) van, P., Brussels; pupil of Teniers the Younger (Gonzales Coques); ca. 1625-78 (?). Brussels.

Tol, Dominicus van, Dutch P., Bodegrave; pupil of his uncle Ger. Dou; b. between 1631 and 1642, d. 1676. Leyden.

Troost, Cornelis, P., Amsterdam; pupil of Arnold Boonen; 1697-1750. Amsterdam.

Tschaggeny, Karl, P., Brussels; 1815-94.

Tuerlinckx, Joseph, S., Malines; pupil of J. F. van Geel at Antwerp and of Lod. Royer at The Hague; 1809-73.

Uden, Lucas van, P., Antwerp; 1595-1672 (?). Antwerp. — lii.

Uyt, Jacob van der, Dutch P., Gorcum; b. 1627, d. after 1688. Gorcum.

Utrecht, Adriaen van, Flem. P., Antwerp; 1599-1652. Antwerp.

Vaenius, see Veen.

Vaillant, Wallerant, P., Lille; pupil of E. Quellinus the Younger at Antwerp; 1623-77. Middelburg, Frankfort on the Main, Paris, Amsterdam.

Valckert, Werner van, Dutch P., Amsterdam; pupil of H. Goltzius; flourished 1620-35 at Amsterdam, Haarlem, and Delft.

Valkenburg, Hendrik, P., Deventer; b. 1826.

Veen, Otto van (Otho Vaenius), Flem. P., Leyden; pupil of Isack Claes van Swanenburgh at Leyden and Dom. Lampsonius at Liège; 1558-1629. Italy, Leyden, Antwerp, Brussels. — xlix.

Velde, Adriaen van de, Dutch P., Amsterdam; pupil of his father Willem and J. Wynants at Amsterdam; 1635(36)-72. Amsterdam. — lxiv.

Velde, Esaias van de, Dutch P., Amsterdam; ca. 1590-1630. Haarlem, The Hague.

Velde, Willem van de V., the Elder, P., Leyden; 1611(12)-93. Amsterdam, London.

Velde, Willem van de V., the Younger, Dutch P., Leyden; brother of Adriaen, pupil of his father Willem and of Simon de Vlieger; 1633-1707. Amsterdam, Greenwich. — lxv.

Venne, Adriaen van de, Dutch P., Delft; pupil of Simon Valck the goldsmith; 1589-1662. Middelburg, The Hague.

Verboeckhoven, Eugène Joseph, Belg. P., Warneton; pupil of his father Barthélemy V. (Potter, Ommeganck); 1798-1881. Brussels.

Verboom, Adriaen H., Dutch P., Amsterdam (?); 1628-ca. 1670. Amsterdam.

Verbruggen, Henri François, S., Antwerp; son and pupil of the following; 1655-1724. Antwerp.

Verbruggen, Pieter, S., Antwerp; d. 1686.

Verhaegt, Tobias, Flem. P., Antwerp; 1561-1631.

Verhaghen, Pieter Jos., P., Aerschot; 1728-1811. Louvain, Vienna.

Verhas, Jan, Belg. P., Dendermonde; 1834-97. Brussels. — p. 85.

Verheyden, Isidore, Belg. P.; b. 1846. Brussels. — p. 85.

Verhulst, Rombout, S., Malines; pupil of Rombout Verstappen & François van Loo; 1624-98. Antwerp, Holland.

Verkolje, Johannes, Dutch P., Amsterdam; pupil of Jan Livens; 1650-93. Delft.

Verlat, Charles, P., Antwerp; pupil of Nic. de Keyser; 1824-90. Paris, Weimar, Antwerp. — p. 152.

Vermeer, Joh. (Jan van der Meer), Dutch P., Delft; 1632-75. Delft. — lx.

Verschaffelt, Pierre Antoine, Chevalier de, S., Ghent; pupil of Pierre de Sutter and of Bouchardon (Paris); 1710-93. Rome, Mannheim.

Verschuier, Lieve, Dutch P., Rotterdam (?); probably pupil of Sim. de Vlieger; 1630(?)-88. Italy, Rotterdam.

Verspronck, Johannes Cornelius, Dutch P., Haarlem; pupil of his father Corn. Engelz. V. and Frans Hals; 1597-1662. Haarlem.

Verstraete, Théodore, Belg. P., Ghent; b. 1851. Antwerp. — p. 152.

Vereecr, Salomon Leonardus, P., The

Hague; pupil of B. J. van Hove; 1813-76. The Hague.

Verwée, Alfred, Belg. P., Brussels (St. Josse ten Noode); 1838-95. Brussels. — p. 85.

Victors (Victor, Fictoor), Jan, Dutch P., Amsterdam; pupil of Rembrandt; b. 1620, d. after 1672.

Vieillevoye, Barthélemy, Belg. P., Verviers; 1798-1855. Liège.

Vigne, Petrus de, see *Devigne-Quyo*.

Vinck, François-Hubert, Belg. P.; pupil of Leys; b. 1827. Antwerp. — p. 152.

Vinckboons, David, P., Malines; 1578-1629. Amsterdam.

Vinckboons (Vingboons), Ph., Dutch A., Amsterdam, son of the foregoing; 1608-75. Amsterdam.

Vlieger, Simon de, Dutch P., Rotterdam; 1601-ca. 53. Rotterdam, Delft, Amsterdam, Weesp.

Vliet, Hendrik van, Dutch P., Delft; pupil of M. I. van Mierevelt (Delft); 1611(12)-75. Delft. — lxv.

Vois, Arie (Adriaen) de, Dutch P., Utrecht(?); pupil of Nic. Knupfer (Utrecht) and of A. van den Tempel (Leyden); ca. 1630-80. Leyden.

Voordt, M. van der, Belg. S.; d. 1737. Antwerp.

Voort, Cornelis van der, Dutch P., Antwerp; perhaps pupil of Corn. Ketel at Amsterdam; 1576-1624. Amsterdam.

Vos, Cornelis de, Flem. P., Hulst; pupil of David Remeeus at Amsterdam; 1585-1651. Antwerp.

Vos, Maerten de, Flem. P., Antwerp; pupil of Frans Floris; 1532-1603. Venice, Antwerp.

Vos, Pauwel de, Flem. P., Hulst; brother of Corn. de Vos, pupil of D. Remeeus; c. 1590-1678. Antwerp.

Vos, Simon de, Flem. P., Antwerp; pupil of Corn. de Vos; 1603-76. Antwerp.

Vrancx, Sebastian, P., Antwerp; pupil of Ad. van Noort; 1573-1647. Antwerp.

Vriendt, Albert de, P., Ghent; b. 1843. Brussels, Antwerp.

Vriendt, Cornelis de, surn. *Corn. Floris*, S. and A., Antwerp; 1514-75. Antwerp, Jever.

Vriendt, Frans de, surn. *Frans Floris*, Flem. P., Antwerp; pupil of his brother Corn. de V. and Lambert Lombard at Liège; 1518 (19)-70. Antwerp. — xlvii.

Vries, H. Vredeman, A. & P., Leeuwarden; *1528-1607*. Germany, Holland.

Vroom, Hendrik Cornelisz., Dutch P., Haarlem (Rome: Paul Bril); 1556-1640. Haarlem.

Waghemaker, Dominicus, Netherl. A.; flourished ca. 1501-31. Antwerp.

Waghemaker, Herman, Netherl. A., father of the foregoing; d. 1503. Antwerp.

Waldorp, Antoine, P., 't Huis ten Bosch, near The Hague; pupil of Breckenheymer, 1803-66. Amsterdam.

Wappers, Gustav, P., Antwerp; pupil of M. J. van Bree and Herreyns; 1803-74. Antwerp. — p. 152.

Waterlo, Anthonie, Dutch P. and etcher, Lille; b. 1609(10), d. after 1676. Amsterdam, Leeuwarden.

Wauters, Émile, P., Brussels; pupil of Portaels and Gérôme (Paris); b. 1846. Brussels. — p. 85.

Weenix, Jan, Dutch P., Amsterdam; son and pupil of the following; 1640-1719. Amsterdam, Utrecht, Düsseldorf.

Weenix, Jan Baptist, Dutch P., Amsterdam; pupil of Jan Micker and Abr. Bloemaert (Utrecht) and of Claas Moeyaert (Amsterdam); 1621-60. Rome, Amsterdam, Utrecht.

Weissenbruch, Jan, P., The Hague; pupil of S. L. Verveer; 1822-80. The Hague.

Werff, Adriaen van der, Dutch P., Kralingen, near Rotterdam; pupil of Cornel. Picolet and Eglon van der Neer; 1659-1722. Rotterdam.

Werff, Pieter van der, Dutch P., Kralingen, near Rotterdam; brother and pupil of the last; 1665-1721. Rotterdam.

Weyden, Roger (Rogier) van der, properly *Roger (Rogelet) de la Pasture*, Netherl. P., Tournai; c. 1400-1464. Tournai, Brussels. — xliv.

Wiertz, Antoine Joseph, P. & S., Dinant; pupil of Herreyns and Van Bree; 1806-65. Brussels. — p. 84.

Wildens, Jan, Flem. P., Antwerp; pup. of P. Verhulst; 1586-1653. Antwerp.

Willaerts, Adam, P., Antwerp; 1577-1664. Antwerp, Utrecht.

Willeboirts, Thomas, surn. *Bosschaert*, Flem. P., Bergen-op-Zoom; pup. of G. Seghers; 1614-54. Antwerp.

Willems, Florent, P., Liège; b. 1823 (16?). Paris. — p. 84.

Willemsens, Louis, S., Antwerp; pupil of A. Quellinus the Elder; 1630-1702. Antwerp.

Winne, Lievin de, P., Ghent; pupil of Felix de Vigne; 1821-80.

Wit, Jacob de, P., Amsterdam; 1695-1754. Antwerp, Amsterdam.

Witte, Emanuel de, Dutch P., Alkmaar; pupil of Evert van Aelst at Delft; 1617-92. Alkmaar, Rotterdam, Delft, Amsterdam. — lxv.

Wolfvoet, Victor, P., Antwerp; pupil of Rubens; 1612-52.

Wouverman, Jan, Dutch P., Haarlem; brother and pupil of Philips W.; 1629-66. Haarlem.

Wouverman, Philips, Dutch P., Haarlem; pupil of his father Paulus W.; 1619-68. Haarlem. — lxiv.

Wouverman, Pieter, Dutch P., Haarlem; brother of the last; 1623-82. Haarlem, Paris, Amsterdam.

Wyck, Thos., Dutch P., Beverwyck, near Haarlem; 1616(?)-77. Italy, Haarlem.

Wynants, Jan, Dutch P., Haarlem; ca. 1625-82. Haarlem, Amsterdam. — lxv.

Ykens, Frans, P., Antwerp; 1601-93. Antwerp.

Zeeman, see *Nooms*.
Zegers, see *Seghers*.
Zorgh, see *Sorgh*.

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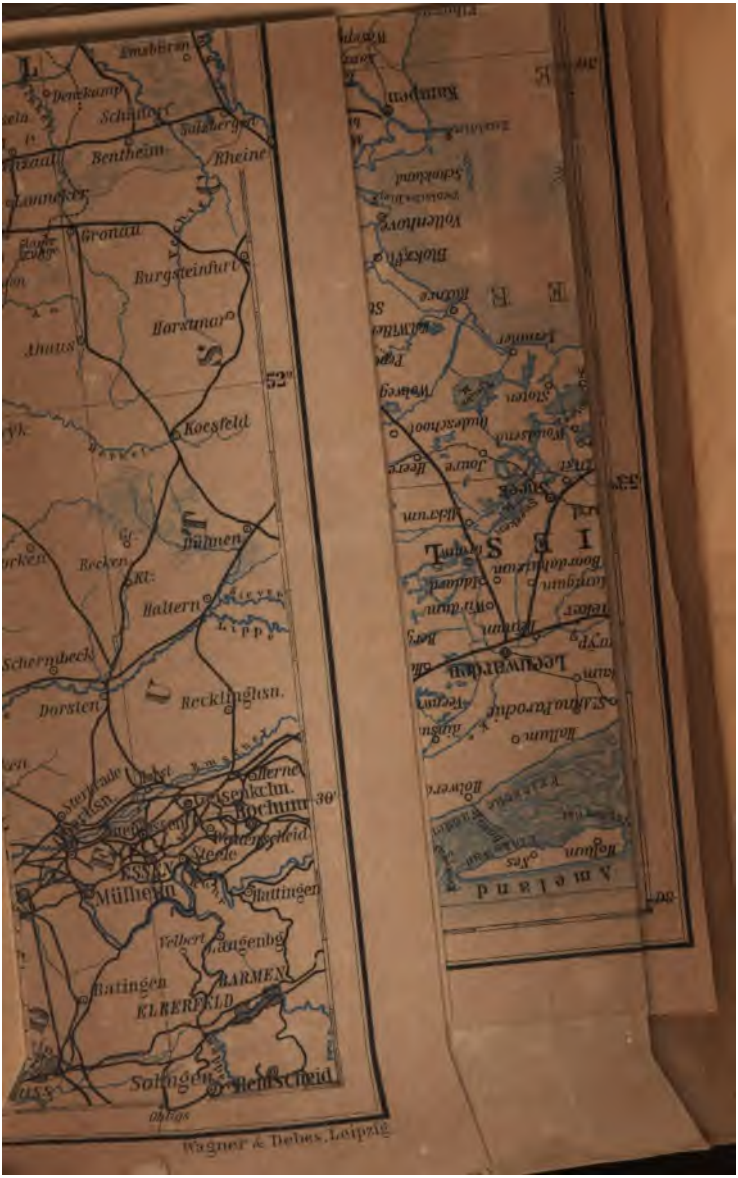
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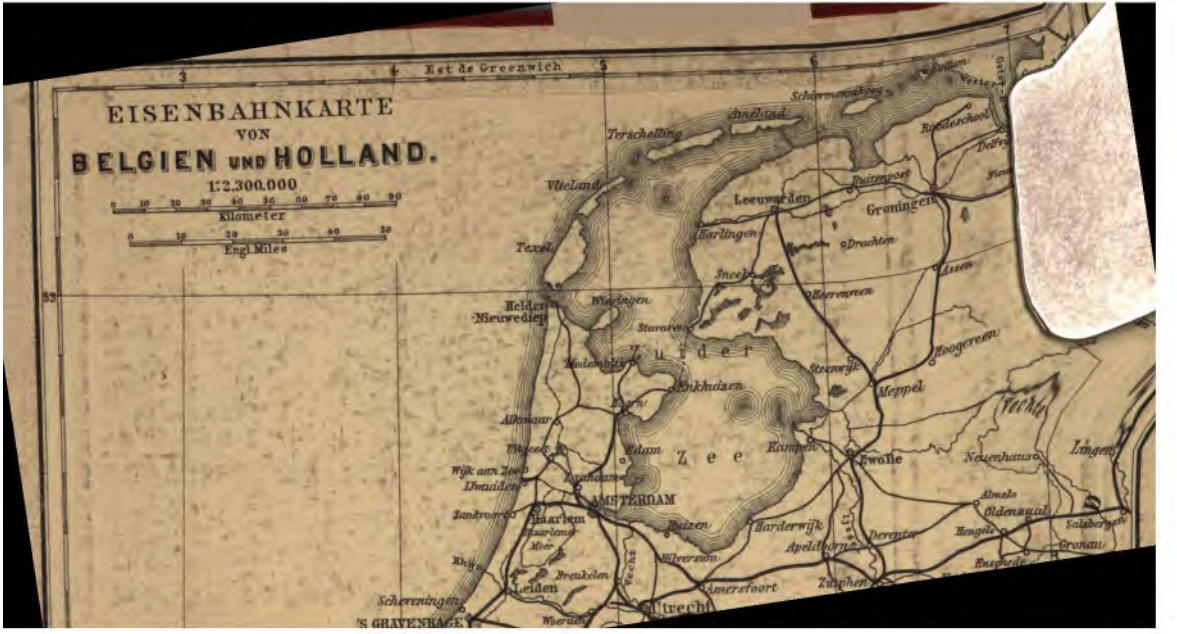
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